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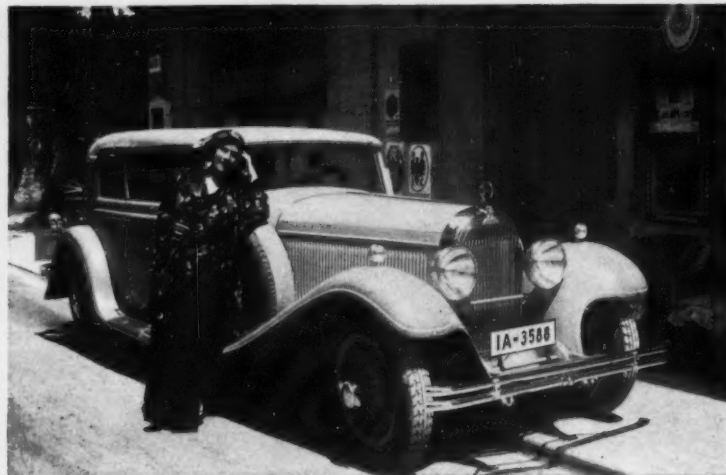
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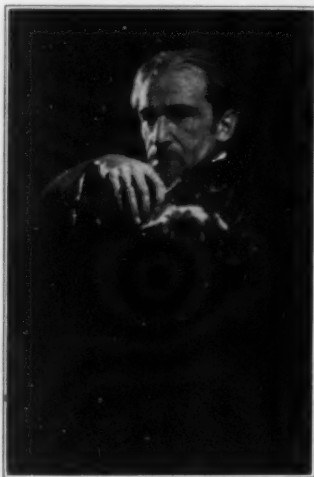
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with special trunk equipment. In this car the renowned contralto, her husband, and their five-year-old son, Peter, are traveling throughout Europe this summer.



MARGARET SITTIG AND EDGAR H. SITTIG

members of the Sittig Trio, at Mohonk, N. Y. The trio gave a concert there for the New York State Bankers' Association on May 22 and played again, on June 5, at Mohonk, where they are regular annual visitors. On May 21 the trio played at the State Teachers' College, Albany, N. Y.



ARTHUR HARTMANN,

violinist, who is spending the summer at Woodstock, N. Y., where he is doing a limited amount of teaching and preparing concert programs for next season.



ALBERT CORNELIER,

Canadian tenor of the Opera Comique, Paris, who scored an unusual success at his recent recital at Salle Chopin.



KARIN BRANZELL,

with her two dogs, Babbie and Rowdy, who has been motoring in Germany, in between her appearances at the Staats Opera in Berlin.



BANQUET OF THE NATIONAL FEDERATION OF MUSIC CLUBS HELD AT THE PALACE HOTEL, SAN FRANCISCO, ON JUNE 22, DURING THE BIENNIAL CONVENTION.

Mrs. E. J. Ottaway, president of the Federation, is in the center background; at her right stands Senator Samuel M. Shortridge of California and Mrs. Lillian Birmingham, local chairman of the convention; at her left is Supervisor J. Emmet Hayden, representing Mayor Angelo Rossi of San Francisco, and Mrs. Edgar Stillman Kelly, national convention chairman.

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RAVINIA.—Puccini's *Manon Lescaut* has long been a favorite with Ravinia audiences and that popularity is strengthened by the beautiful manner in which the work is presented here with Bori, Martinelli, Defrere and D'Angelo in the leads.

Mme. Bori counts the role of *Manon Lescaut* one of the best in her diversified repertory. She looked so beautiful to the eye that at the beginning of the second scene before she uttered a single tone she was feted as a queen of beauty and of charm. In glorious voice, she sang throughout the evening with that suavity, that eloquence that have won her the admiration of opera-goers the world over.

Martinelli was a handsome and well voiced Chevalier Des Grieux, sharing equally with Bori in the esteem of the public, which gave him several ovations after his various arias.

With two such lovers Puccini's *Manon* would have been a success. It was a triumph, as the balance of the cast was uniformly fine. Desire Defrere sang well the music given to Lescaut and his comedy was highly appreciated. Likewise, Louis D'Angelo was far more than satisfactory as Geronte. Cavadore sang with telling effect the music given to Edmond, as did Bourskaya that of Musca.

Papi conducted with verve and good taste.

BARBER OF SEVILLE, JUNE 28

There are some old operas which do not seem to deteriorate with age. Among them is Rossini's *Barber of Seville*, which is always presented at Ravinia with a cast of fine comedians.

Florence Macbeth, who has shone for quite a few seasons on the Ravinia stage, made her reentry as Rosina, a role in which she always wins the approval of her listeners and in which she once again scored heavily through the purity of her song and her charming personality.

Mario Chamlee, who long ago revealed himself not only an excellent singer, but also a comedian of the first order, was very funny as the Count.

Mario Basiola made a hit all his own as Figaro. Especially well sung was the *Largo al Factotum*, which was rewarded with salvos of applause.

Comical the Don Basiola of Lazzari and

especially the Don Bartolo of Vittorio Trevisan.

Papi conducted.

WILLIAM TELL, JUNE 29

William Tell was repeated with the same cast heard previously, and so well headed by Rethberg, Danise and Martinelli.

FAUST, JUNE 30

Gounod's *Faust* has been retained in the Ravinia repertory, as the old, melodious score still finds favor with this generation.

At the first performance of this work, during the second week of the Ravinia season, the title role was given to Edward Johnson, who looked elegant in his well made costumes and who made a distinct success after his beautiful singing of *Salut Demeure*. It proved one of the high spots of the evening.

Yvonne Gall has returned to these shores a slender woman and she made a poetic *Marguerite*. If by her looks she pleased the orbits, she delighted the ear by the beauty of her song. We single out solely her singing of the *Jewel Song*, as many judge the singing of the role of *Marguerite* by that excerpt, but we must add that throughout the opera Gall's singing was a joy.

Leon Rothier, one of the best Mephistos of our day, was in fine form and he won tumultuous applause after his singing of the *Veau d'or*.

Since last season Mario Basiola seems to have made big strides in his art, as re-

(Continued on page 20)

Chicago College of Music Holds Annual Commencement

**Rudolph Ganz Opens Chicago Musical College Summer
Recital Series—Mme. Herman Devries Starts Lecture-
Recitals—Bush Conservatory Faculty Members
Give Program—Other News of the Week**

CHICAGO.—Last but not least of the annual commencements of Chicago music schools was that of the Chicago College of Music, at the Civic



ESTHER
HARRIS

Theater, on June 28. This school, which Esther Harris, its president, founded thirty-seven years ago, has made steady progress and today is considered among Chicago's most important institutions of musical learning. Miss Harris, who has established for herself the reputation of making unusual pianists of young children and who has brought out in public innumerable children of exceptional talent, has surrounded herself with a fine faculty.

The thirty-sixth annual commencement concert was one in which Miss Harris and her faculty may well feel proud; each student appearing showed the result of the excellent training received at the Chicago Col-

lege of Music. Miss Harris' class was well represented on the program with five unusually gifted students carrying off high honors. Anna Wexler played well the first movement of the Beethoven C minor Concerto. Adeline Davis showed unusual pianistic ability in the second and third movements of the Grieg concerto. Selma Kaderman, a young miss of thirteen, gave a fine account of the Chaminade Concertstück.

(Continued on page 8)

Widor's Petition to Fine Arts Minister

Charles Marie Widor, distinguished organist and composer, has circulated a petition in which the French Government is asked to improve the treatment and condition of the professors in French music conservatories and fine arts schools. Most of the best writers, composers, musicians, sculptors, painters and journalists have signed the petition, which will be submitted to the Minister of Fine Arts by M. Widor himself. Inasmuch as he is now over eighty-five years of age, his action is considered as being in favor of his younger colleagues.

A Verdi Premiere for Next Season

Wagging tongues have it that next season Gatti-Casazza is promising a production of Verdi's *Simon Boccanegra* at the Metropolitan. This will be an honest to goodness American premiere. This will give Verdi a lead in the number of works produced on the Metropolitan Opera House stage by one composer. It looks as if the Metropolitan management had to follow Verdi's own advice—"Go to the ancients, and you will have progress," in an attempt to find some interesting operatic material to present.

Guarantors of Chicago Opera Receive Financial Statement

Samuel Insull, president of the Chicago Civic Opera Company, issued a statement to the guarantors of the company last week, covering the operations of the company during its ninth fiscal year, ending April 30, 1931. The company gave in Chicago eighty-nine performances, presenting thirty-one different operas, fifteen in Italian, eight in French, and eight in German.

"The attendance during the Chicago season was considerably less than that for the preceding season and the decrease in attendance is only partly accounted for by the fact that only eighty-nine performances were given during the 1930-31 season as against 101 performances given during the preceding season. According to the records of the company, 208,077 people attended the 1930-31 performances in Chicago as against 306,018

Stadium Crowded at First Concert

**New York Philharmonic-Symphony Opens Its Fourteenth
Summer Season, with Van
Hoogstraten Conducting—
Adolph Lewisohn Makes
a Speech**

It was a gay throng that assembled at the Lewisohn Stadium at City College, New York, on the evening of July 7 to attend the opening of the Stadium Summer Concerts. When Willem Van Hoogstraten stepped on the podium he was tendered a cordial welcome. This feeling continued during the entire concert despite the fact that during the second movement of the Beethoven Fifth Symphony a nasty drizzle sent many scurrying to shelter.

The first part of the program, following The Star Spangled Banner, included the overture to Wagner's *Flying Dutchman*, Strauss' *Don Juan* and Respighi's transcription of Bach's majestic *Passacaglia* and *Fugue*. Perhaps this was the best performed number of the program, the conductor seeming to feel more intensely the grandeur of the composition.

It was really unfortunate that weather conditions prevented the throng from hearing the composition.

(Continued on page 24)

Tokatyan Wins Vienna Ovation

According to a report from Vienna, Armand Tokatyan, Metropolitan Opera tenor, received an ovation when he appeared at the Staats Opera on July 4 in *Cavalleria Rusticana* and *Pagliacci*, the latter with Maria Jeriza. After he had concluded the *Ridi*, *Pagliacci*, the audience recalled him numerous times. Many notables, among them President Miklas, arose and applauded for several minutes.

Furtwangler in Plane Crash

BERLIN.—Wilhelm Furtwangler, the eminent conductor, was involved in a dangerous aeroplane accident on his way to his first rehearsal at Bayreuth. Owing to some motor defect, the machine was forced to descend near Halle and in landing it turned upside down. Fortunately both Dr. Furtwangler and his pilot miraculously escaped unhurt, although the plane was partly destroyed.

H. L.

Toscanini Not for Salzburg

VIENNA.—Arturo Toscanini, who had promised to conduct at the Salzburg Festival between his Bologna and Bayreuth appearances, has sent word to the directors that he will be unable to do so.

Grace Moore to Marry

Report has it that Grace Moore, Metropolitan Opera soprano, will marry a wealthy Spaniard, Valentine Parara, at Cannes, France, about the middle of July.

Reynaldo Hahn Injured

Reynaldo Hahn, composer, recently was the victim of an automobile accident at Toulon in which he suffered serious injuries to his right leg.

Tauber to Come to America This Fall

**German Tenor, a Favorite in England and on the Continent,
to Make American
Debut in October**

Richard Tauber, popular German tenor, has taken London by storm. He is starring in an operetta, *The Land of Smiles*, written as a vehicle for him by Franz Lehár.



Atelier photo

RICHARD TAUBER

Mr. Tauber is coming to America for the first time this fall, and will open his visit with an intimate song recital at Town Hall, New York, October 28. He will confine himself to concert work, but when *The Land of Smiles* is given its American production, the role of the heart-devastating hero can conceivably be sung by no other.

In Europe Mr. Tauber is a reigning operetta favorite. His voice is extensively recorded, he vies with Mussolini and the Prince of Wales as a camera target. Mr. Tauber wears a monocle—for astigmatic reasons; he is an enthusiastic air traveler and even an amateur aviator, and, failing an airplane, contents himself with speeding in his giant Mercedes Benz. Photography is another of the singer's hobbies. He has a moving-picture machine and regales his friends with various scenarios of the Tauber household.

That bugbear of his profession, Superfluous Flesh, holds no terrors for Herr Tauber. Girth control is effected by means of the "Punkroller," or flesh-reducer, which follows the German tenor wherever he goes. As a result of the drastic application of the "Punkroller," Mr. Tauber enjoys the envious admiration of his more portly colleagues, among these Leo Slezak, who belongs to a rival faction of reducers who attain slimmness by means of pulleys and lathes.

A dynamic personality, Tauber. Quick and incisive of speech, hearty in mirth and insatiably interested in life. He looks forward to meeting various American phenomena—our skyline, our women, our corn-on-the-cob, our Eighteenth Amendment. Anent his romantic proclivities, Paul Morgan, German film actor and poet, writes:

"Would you some maiden quite fully enslave
But lack the bel canto o'er which she might
rave?"

Take her a record of Tauber, she's won!
But remember, 'twas Tauber who won her,
my son."

SIR HAMILTON HARTY, Irish conductor and composer and head of the famous Manchester Halle Orchestra in England, arrived in Boston on June 18, on his way to conduct at the Hollywood Bowl concerts. His reputation as a conductor is world-wide, but his special traits of personality and musicianship are as yet unfamiliar to America.

No conductor in Great Britain has more authority; none exerts less aggressive autocracy. There is a general loveliness and a keen, native Irish wit in Sir Hamilton which immediately endeared him to his famous orchestra the moment he took up the baton to guide its musical destinies to the ever-rising success which has marked its public progress since he became its conductor. Yet, musically speaking, Sir Hamilton is one of Britain's most serious minds. His prestige he owes entirely, not to self-advertisement or publicity of any kind, but to sheer hard work, musicianly erudition studiously acquired, musical sensibility thoughtfully developed. At the outset of his career he adopted the most taxing branch of his profession and emerged as an accompanist. In this role he soon became a leader; but such accessory part could not suffice for the extent of his talents. Little by little, unostentatiously, but none the less remarkably, the fuller scope of his musical individuality became apparent.

His work as a conductor has not been limited to mere orchestral direction. He has played an incalculable part in developing not only the musical taste of Manchester, but also of England as a whole. Always open-minded to the works of younger composers of merit, he has evaded the label of ultra-modernism as much as that of academicism. Nevertheless, where he has considered preferences, he has a typical Irish intrepidity and resolute adherence to his artistic ideals. Following after Richter in Manchester, he refused to allow his vista to be bounded by a cast-iron Wagner cult. Keenly alive to the

IRELAND SENDS AMERICA INSPIRATION

Sir Hamilton Harty Arrives for Hollywood Bowl

By Leigh Henry

qualities of instrumentation as an art and temperamentally inclined to appreciate the fantasy of French romanticism, he speedily became the leading partizan of Berlioz, that Baudelaire of music whose epic themes and bizarre imagination foreran so many later musical developments.

Robust, yet sensitive, he confronted attenuated musical mannerisms courageously, at a period when British music was menaced by over-impressionistic vagueness. His presentations of the far too neglected orchestral music of Handel brought a new energy into the public ideas of classical music. His own arrangements of Handel works, such as *The Water Music* and *The Firework Music*, while extending the early master's idiom through modern resources, adhered devotedly to the style and the spiritual essentials of his music, preserving its substance in full integrity. Among contemporary composers his Celtic nature led him naturally to Arnold Bax, in whose exquisite subtleties and heroic saga-like frescos he found an immediate appeal. Nobody has ever penetrated so deeply to the rich qualities of color, the decorative design, the elusive spiritual beauty of works such as *November Woods*, with its truly Celtic, somber sensitivity to the profounder moods of Nature, or *Tintagel*, with its glamorous light of romantic, legendary atmosphere blent with modern psychology, as has Harty.

His outstanding reputation as a conductor has tended to obscure Harty's own creative gifts. Yet he is the composer of richly colorful, imaginative music. Among his works his songs have made a distinctive place for themselves in British music. Always he is

a spiritual exile among foreign vistas; but his robust nature repudiates nostalgia and the pathos of the Celtic twilight. He is an adventurer in strange places, high-hearted, true to his name. One discerns this in such songs as *The West Country*. One perceives it even more in his symphonic works. With the *Wild Geese* is a tonal memorial, or more rightly, celebration, of the heroic exiles who followed the Jacobite monarchs of Britain into banishment. It sings their forlorn hope hopefully; and recent years in Ireland have justified this faith, though Ireland's freedom has come by other ways.

It is great-hearted music, moving along with bravery and joy in living, energetic and undaunted, yet invested with something of that mystic sense of spaces and subtle feeling for "the inanimate moods of place" of which Hergesheimer has written. In Harty's Irish Symphony this Celtic quality emerges even more pronouncedly. This is music redolent of the Emerald Isle, full of its enchantment, illumined by that "light that never was on land or sea" which invests ancient Celtic legends, such as the Red Branch Cycle, glamorous and heroic alike. Strong, well-knit stuff, it approximates more to the literary idiom of Synge than to that of Yeats. It has the warm blood of a living Ireland contemplating its traditions to animate it. It transcends retrospective regrets. It is the music of an Ireland moving forward, with strong realization of its historic grandeur, towards a future illumined by hope.

Even when Harty steps aside to subjects remote from his native soil, he is still the color-sensitive Celt. His suite, *Scenes from*

an Eastern Ballet, apart from its interest as richly designed orchestration, is imbued with the imagery of the East. Seemingly the

Celt is always innately conscious of his relation to the Orient whence his forefathers emerged to spread their branches throughout Europe, to animate the Middle Ages with their chivalrous legends and picturesque symbols, their florescent, Orient-suggesting decoration, in verbal image, and in such illuminations as those on the pages of the famous mediaeval manuscript *Book of Kells*.

The mysticism with which the Celt links the Orient to the Occident informs the work by which Harty is best known in America. This is the impressive setting for chorus and orchestra, of Walt Whitman's *The Mystic Trumpeter*. An appropriate association of two robust visionaries, to which Harty's visit to Whitman's native land gives point.

One hopes that Sir Hamilton Harty's American visit will provide an opportunity for the hearing of some of these works in the States. They should provide a fresh side-light on music from the United Kingdom. Of his success as a conductor one can have no misgivings. He is a master whose powers go into his musical work always and are not dispersed on external public effect. As a personality America's musical life this season will be enriched by a vital energy, a fine sensitive and a picturesque humor, which knows no cynicism, but has the full-throated merriment of a perpetual boy. Alongside such traits, for those who come into more intimate touch with him, Harty has a deep fund of human insight and sympathy, which characterizes all his personal relationships. He is loyal to the core, steadfast in his beliefs, broad in his interests. He is of the heroic, yet never ponderous mould of the breed of Cuchullain and Conary Mor, Fingal and Usheen. Endowed with such qualities, he brings to America a new inspiration which the original Irish stock of many Americans will welcome, and which will be appreciated by musical America as a whole.

LOWELL MASON—SOME TEACHING PECULIARITIES

By William B. Kinnear

LOWELL MASON is generally regarded as "the father of public school music in America," he having introduced music into the Boston schools in 1837. In 1834 Mason had issued his "Manual of the Boston Academy of Music," designed "to afford such facilities for the cultivation of vocal music as to place instruction in the elements of this useful and delightful department on the same footing with instruction in the other branches of common elementary education."

The second edition of the manual was issued in 1836, and from a copy of that edition material is taken for this article. Quotations have interest as illustrations of agreement with or difference from present teaching.

An early direction: "NOTE: Observe the difference between a measure and a bar. Do not call a measure a bar." This is good present day teaching, not universally observed. At other points the teaching is not always so pedagogically sound.

In one paragraph Mason speaks of quadruple "measure," and in a "NOTE" to same paragraph, of quadruple "time," in same meaning.

Hand beats of quadruple measure are "the downward beat, the hither beat, the thither beat, and the upward beat." Other measures in corresponding wording.

Mason recommends half note, quarter note, instead of minim, crotchet, etc., present day American practice as distinguished from English usage.

THE characteristic little town of Spillville, Iowa, has of recent years been a Mecca to which many a music lover has found his way. The village has an active musical life, dating back to the two summers spent there by Dvorak, who loved to be among his people—the Bohemians.

It was from 1892-95 that he occupied the position of director of the National Conservatory of Music in New York. Though happy in his work and new environment, he suffered much from homesickness, being intensely patriotic—a deep-dyed Bohemian.

Through a Spillville pupil, in 1893, he learned of this little Bohemian settlement, a community of 400 people founded by and almost exclusively peopled by natives of Bohemia. The railroad has passed it by, leaving many miles intervening, yet it possesses a unique cultural life all its own.

Beside Dvorak, Bohemia's greatest composer, many prominent musicians and educators have made this village their home; they include two professors of Yale, a college president, a band master, a violinist of the New York Symphony Orchestra, a minister of the Czecho-Slovak nation to Japan and a Chicago scientist.

The residents are of an intensely musical temperament, lovers of the classic in music; and most of them are skillful performers on some musical instrument—some even artists. The quaint old cemetery arrests one's in-

"A sound which continues as long as four quarters is called a Whole Sound; (Semi-breve)." "A sound which continues as long as two quarters, is called a Half Sound, or simply a Half (Minim)." Quarters, eighths, and sixteenths are similarly introduced and named. Then follows an illustration, a pyramid topped by a whole note, other notes in whole note value in four lines below.

Tone and half tone, or semitone, are terms of interval measurement, instead of step and half step, as largely employed in present day teaching.

The scale consists of two tetrachords, one above the other. Scale tones are intervals, or degrees, "sometimes called steps." The author cautions "against considering syllables as names of tones." He advises number names only, as speaking names. "Interval" sometimes names a single scale tone, sometimes a distance in pitch between two tones.

"The characters representing the different sounds of the scale *** are written on horizontal lines, and in the spaces between these lines." These lines and spaces "are called the staff, because they support the notes, or the notes are written on them."

Mason advocates singing scale with syllables, with numerals, with LA, and with words. He spells bass "base."

"A combination of sounds given at the same time, is called a Chord. Two sounds

given at the same time are a double chord, or a chord of two." Chords "which please the ear" are "concord." Chords which "do not please the ear" are "discord."

With major diatonic scale as a starter, there is confusion of intermediate or chromatic tones with half-step measuring units. "Sing one, two several times firmly. Now make rests between them, so that I may sing the intermediate semitone. *** The teacher then sings the whole tones, and scholars sing the semitone rather feebly between. This is repeated till the scholars sing the semitone distinctly and firmly." It will greatly aid the scholars in obtaining the true pitch of the semitones, if they are previously given on some instrument."

Again: "The scholars sing the tones, and the teacher, rather soft, the semitones. The less perfect scholars sing the tones, and the more skilful the semitones."

"The semitone between any two whole tones of the scale is obtained by either elevating the lower of the two whole tones, or by depressing the upper; and it is written on the same line or space, and is known by the same letter, as the whole tone from which it is obtained." Modern teaching has not entirely freed itself from such confusion of terms.

Minor chords are described as "not dissonant, but only more delicate and soft."

Major chords as "more clear, shrill and open."

D key is mentioned as "the key of two sharps," instead of with two-sharp signature. 3-4 and 7-8 are the semitone places in "the natural scale, but there is another scale, not natural but artificial, in which the semitones are differently placed."

"This scale is called the Minor Scale, or Mode (by the Germans moll, soft), because it moves on more softly and gently than the other which we have hitherto practiced, and which is called the Major Scale or Mode (by the Germans dur, hard)."

"The minor scale has, in ascending, a flattened third; in descending, a flattened seventh, sixth, and third." The harmonic scale, as one of three distinct minor scale forms, seems not to be recognized.

"Every minor scale has the same signature as the major scale based on its third." Thus, major and minor, in Mason's teaching, are related more as a matter of signature than of tonal identity.

Positions of clefs are explained, but not their meaning in pitch significance.

The Manual is arranged in three divisions, each treating of one subject: First division, Rhythm; Second division, Melody; Third division, Dynamics. Rhythm and melody are each presented in three courses: dynamics in Parts I and II.

An Appendix: Classification of Voices. In the Manual are numerous rounds, and examples with words.

DVORAK IN IOWA

By Grace S. Benthly



DVORAK MEMORIAL IN SPILLVILLE, IOWA.

terest, as a striking European spot; the traditions of old Bohemia are carried out in

the plan of rows of iron crosses, and many of the flat marble slabs are such as were

used in olden days. In close proximity is the famous Roman Cathedral, erected in 1860, patterned after one of the most famous Roman Cathedrals in Bohemia, and where Dvorak spent many an hour at the organ.

In 1925, friends, in cooperation with the Iowa Conservation Association, erected a Dvorak memorial at the place where he spent many happy days in composition.

In Spillville the visitor meets men and women who knew the composer well during his residence. They direct you to the two-story brick house, with its pointed windows, where he lived; and to the tree that stands only a few feet from the memorial, on the bank of the Turkey River, the place he loved to frequent, and where, in the stillness of the woods, broken only by the murmuring stream, he found inspiration.

In this secluded spot he wrote the Humoresque, and pondered the ideas that took definite shape in the New World Symphony. It was his custom to stroll through street or woodland with pencil and paper that an inspirational moment would not be robbed of its musical thought, which might be awakened by the song of a bird, some beauty of nature or other episode that stirred his soul.

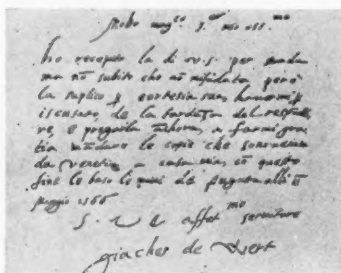
These landmarks are beautiful memories of yesterday; the spot by the river has become a shrine, and the church claims the renowned Bohemian tone poet as its one-time organist.

THE spreading of the science of counterpoint by the ancient Flemish school gave the Italians a means by which they could express their natural musical inventiveness, and it was not long before the Flemish teachers were supplanted by Italian masters. By the year 1500 there was a school of music in every large city of Italy.



A CAPELLA ORCHESTRA
of the Sixteenth Century.

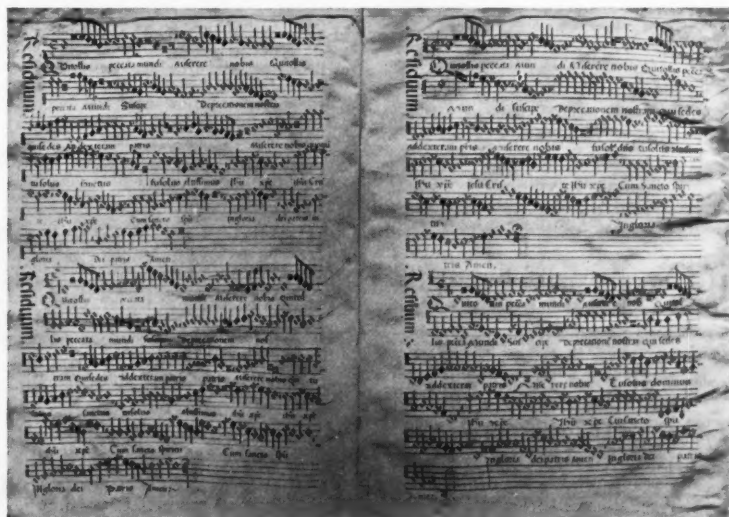
Giovanni Pier Luigi, more commonly known as Palestrina, set about to reform and renovate the church music. He put it upon a more solid basis and softened its severity and monotony by adding some ornamentation. Composers began to pour out vocal music of all sorts—songs of the people, church music, severe counterpoint style, but the most beautiful and interesting vocal music of this period were the Madrigals. These were short-nature poems of several verses, supposed to be sung by shepherds or



LETTER WRITTEN BY WERT,
one of the most famous singing masters of
the Sixteenth Century. He lived at the
court of Mantova, where his life was a suc-
cession of quarrels with the former chapel-
master. After many hardships he finally
left the court.

their mistresses, and were set to delightful music of a style called "Madrigalesque." They were written in intricate polyphony for sometimes as many as ten voices.

Singing, in that day, had already acquired an almost unbelievable excellency, promoted to a great measure by the type of singer called a "musico," later called a "virtuoso" or male soprano. These singers were not, as is commonly supposed, "falsettoists," but were eunuchs whose voices, consequently, did not develop to be tenor or bass. Rather, they developed to a tremendous extension,



FACSIMILE MANUSCRIPT

of the Flemish School of the fifteenth century. It was written by Josquin Desprez, commonly known under the Latin name, Pratensis, and in his day called "prince of musicians." His vocal music is in the form of fugues, the above example being for four voices. They were written on only one staff, and are very difficult to decipher, a reason, perhaps, why his name is almost unknown. The large volume from which this page is photographed is to be found in the San Ambrosia Library, Milan. (Photo by E. Secco d'Aragona.)

THE HISTORY OF THE ART OF SINGING

By Dorothy Fulton Still

CHAPTER II

Singing Before the Invention of Opera

[In the first chapter of this interesting series of articles, which appeared in last week's issue of the MUSICAL COURIER, the author discussed the Ancient Schools and the Singers of Chivalry. In the third chapter, to be published next week, Mrs. Still will take up the Invention of Opera and the Florentine School.—The Editor.]

and of a quality not unlike a woman's voice, but richer, rounder and fuller. The beauty of the quality of their voices is said to have been indescribably moving, and artistically they had the advantage of having their edu-

the arts and sciences very seriously, and the famous family of Gonzaga, Dukes of Mantua, had set the example for the past century of keeping at the court the finest musicians and singers. It was not long before the



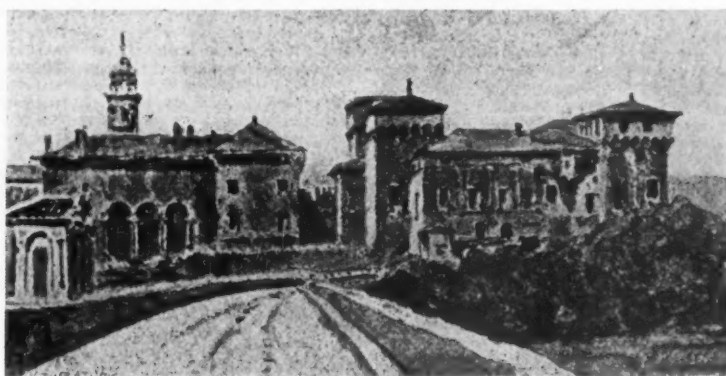
THE GONZAGA FAMILY,

dukes of Mantova, who throughout the Fifteenth and Sixteenth Centuries were prominent patrons of the musical arts. At their court the greatest musicians and singers lived and carried on their artistic pursuits.

cation beginning in boyhood, continuing uninterrupted by mutation of the voice.

It is not known exactly when it became the custom for the church to cultivate this kind of singing, but it must have been at an early date for Palestrina's music is composed largely for these voices, the range sometimes comprising nearly three octaves.

cavaliers and ladies of the court began to take up singing as a pastime, and in 1650 serious singing matches were held in the courts. As yet there was no opera nor music written for the single voice, still the singing matches comprised all manner of technical difficulties. Not only the timbre and beauty of the voice was considered but



CASTLE OF MANTOVA AS IT APPEARS TODAY.

In the archives of this old castle are to be found all the names and correspondence of the great singers of the Fifteenth and Sixteenth Centuries. The court of Mantova became famous throughout Europe for the cultivation of the arts, particularly that of singing. It was here that singing contests were held, in which the ladies and cavaliers of the court partook, revelling each other in all graces of the art of singing.

Although the early musico received his education under a chapel master and sang in the church, the finest of these singers were patronized by all the courts of Italy where they sang or taught singing. In the sixteenth century it was the custom for the Princes of Italy to take their patronage of

its capacity to modulate the tone, loudly or softly; subdue, enlarge it; bind the notes in a sweet legato, ending it, perhaps, in a soft sigh. Sometimes the art consisted in singing long, neatly articulated runs; turns, leaps of the octave and various kinds of trills. All these vocal effects were sung with an appropriate expression of the face and gesture. An orchestra of viols, gravicembalo, the "liuti" or lutes of the sixteenth century, and various other forms of guitar accompanied the singers. The songs used were the madrigals and villanelles of the day, but the singers created the ornamentation to suit their own pleasures, and in a manner suited to their own voice.

The two greatest masters of the sixteenth century were Wert, at the Court of Mantua, and Luzzasco at Ferrara, both of whom lived miserable lives at the beck and call of their duke masters. They were laden with all the composing, training of the musicians and singers, and the managing of all theatrical enterprises of these courts, a position, by no means enviable, in a day of petty intrigues and jealousies. The theatrical performances were a kind of allegorical pageant, made up of dialogues with such characters as virtue, youth, passion, the sun, fire, etc. To relieve the dullness of these entertainments, shepherds and shepherdesses were introduced, who sang madrigals, sometimes dancing and playing a musical instrument at the same time.

Other forms of drama were of religious subjects called "mysteries." These often had parts sung, and the "Conversion of St. Paul," written in the middle of the sixteenth century, was supposed to have been entirely sung. Several comic plays had been given, in which the actors sang and acted, but their being no vocal music written for the single voice several voices had to represent each player, and they were not, for this reason, very convincing. It is strange that in this day no one was yet inspired to com-

pose an expressive melody sung by the single voice accompanied by an instrument.

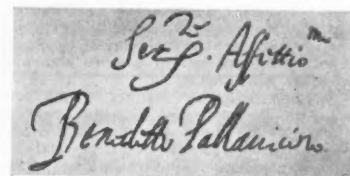
It can be truly said that until almost the end of the sixteenth century the voices were the instruments, unfolding fugues, harmonies and musical effects in



PALESTRINA

more correctly known as Giovanni Pier Luigi de Palestrina, who did more than any other musician to reform church music, lifting it out of the uninteresting Flemish counterpoint and making it more melodious and expressive. Palestrina wrote many beautiful madrigals in fugue style for four, five and six voices.

true orchestral style. Personal sentiment never entered into the interpretation. The choruses of Palestrina were of a sublime spiritual beauty, and some of the Madrigals of Orazio Vecchi have a sense of the drama, but the art of singing needed a new inspira-



FACSIMILE SIGNATURE OF BENEDETTO PALLAVICINO,

for forty years chapel-master at the court of Mantova. He was one of the first to write vocal music in many voices for the church. (Photo by E. Secco d'Aragona.)

tion to give it young life and beauty. The fermentation of that awakening was already at work when there should be conceived a completely new idea of musical expression—the melodrama.

(To be continued in next week's issue)

In Next Week's Issue

ON SIAMESE MUSIC

by Lily Strickland

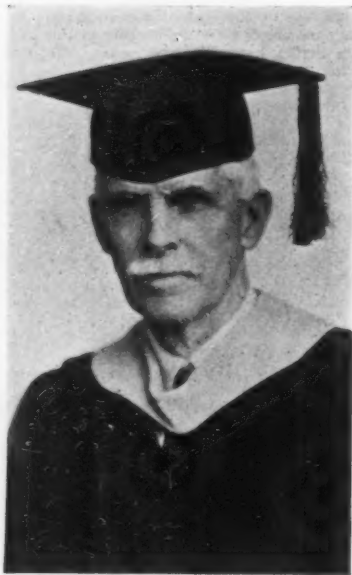
Also continuing
the present series
of articles on

THE HISTORY of the ART OF SINGING

by Dorothy Fulton Still

DISTINGUISHED MUSICIANS AND EDUCATORS AWARDED HONORARY DEGREES BY CHICAGO MUSICAL COLLEGE

At the Sixty-Fifth Commencement Concert and Exercises Held Recently at the Chicago Civic Opera House



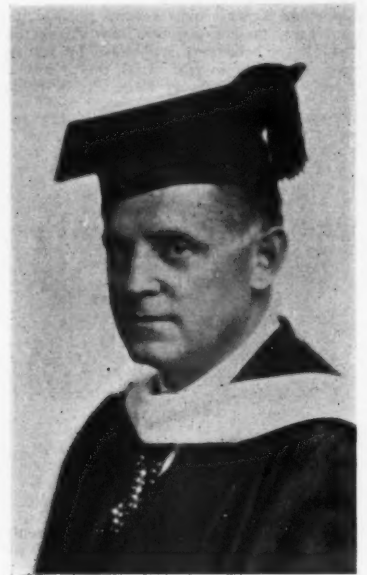
C. A. FULLERTON,
Head of Music Department, State Teachers'
College, Cedar Falls, Ia.,
Honorary Master's Degree.



CLARENCE BURG,
Dean, College of Fine Arts, Oklahoma City
University, Oklahoma City, Okla.,
Honorary Master's Degree.



MRS. LURA SCHULER SMITH,
Teacher of Piano, University School of
Music, Lincoln, Neb.,
Honorary Master's Degree.



LOUIS CORNELL,
Teacher of Music, New England Conserva-
tory of Music, Boston, Mass.
Honorary Master's Degree.

Chicago

(Continued from page 5)

which showed her a well trained and exceptionally gifted pianist who should be heard from in the future. For a student of thirteen Geraldine Gore showed extraordinary power and pianistic ability in the Liszt Hungarian Fantasia. Jerome Siegan, has a brilliant career ahead of him. He has the technical and musical qualifications and personality as well. His interpretation of the first movement of the Rubinstein D minor Concerto was highly praiseworthy and won him enthusiastic approval of the audience. Miss Harris has every reason to feel proud of these five fine students, some of whom she expects to bring out in concert and with orchestra next season.

A most enjoyable feature of the program was the singing of the opera ensemble conducted by Baroness Von Turk-Rohn. This group of students, from the class of this distinguished voice teacher and opera coach, happily opened and closed the program with numbers by Ball, Harris, Schubert and Bliss and greatly pleased the listeners, who requested encores after each group.

Five pupils from the Baroness' voice class appeared on the program—Frederick Rudin, who sang with fine voice the Celeste Aida aria from Verdi's Aida; Blanche Ross, who gave a beautiful interpretation of the Bird Song from Pagliacci; Don Frazier, whose exceptional singing of the Credo from Otello showed him a baritone of no mean ability; Lydia O'Connor, who displayed a beautiful coloratura voice used with fine artistry in the Bell Song from Lakme; and Sophie Paske, who sang with rich tone the solo part in Schubert's Omnipotence. All are highly creditable exponents of the Baroness's fine teaching.

Marion Curtice, who sang the Un bel di aria from Madame Butterfly, and Constance Seff, who offered the Cavatina from Gounod's The Queen of Sheba, are pupils of Mme. Beebe. Their work was most effective. The violin department was represented by Isadore Cutler, who played the first movement of the G major concerto of De Beriot, and David Moll, of the faculty, who rendered the B minor concerto by Sholom Ahrony, another member of the violin

department. Anne Tepper, a pupil of Karl Reckzeh, played the first movement of the Grieg Concerto very well.

A symphony orchestra under the direction of Karl Reckzeh gave the soloists able support.

After a brief address by George L. Schein, Dean Louis Victor Saar conferred the honorary degree of Doctor of Music upon Moissaye Boguslawski, prominent pianist and teacher; the Master of Music degree upon Baroness Olga Von Turk-Rohn, and Bachelor of Music upon Sholom Ahrony, followed by degrees and diplomas to the graduating class.

RUDOLPH GANZ OPENS CHICAGO MUSICAL COLLEGE SUMMER RECITAL SERIES

Notwithstanding the torrid wave that sent thousands daily to the beaches, the Punch and Judy Theater was practically packed when Rudolph Ganz opened the Chicago Musical College's summer recital series on June 30. Ganz, who is justly looked upon as one of the foremost pianists of the day, rewarded his followers by playing his well built program in such manner as to hold concentrated attention. Ganz belongs to the aristocrats of the piano, and his playing of a group by Chopin and one of his own compositions revealed the artist in the best sense of the word. A brainy pianist, his interpretations are always interesting and well thought out, and though when reviewing the playing of such an artist one need lay but little stress on technique, it seems permissible to mention that the students present at the recital heard not only a poet but also a master technician.

In his own compositions Mr. Ganz made a double hit, as not only did he play his own works beautifully, but the compositions themselves won the full approval of his audience. A modern, in many ways, Ganz still believes, as proven by his many harmonious compositions, that good music must be melodious. His Etude Caprice, In May, Pensive Spinner and Scherzino are happy additions to the piano literature, and students as well as professionals would do well to peruse the four charming and well written compositions.

The program was concluded with a group of Liszt, of which the Forgotten Waltz was in the Ganz edition.

The first recital of the Chicago Musical

College summer series was so auspicious as to assure a large attendance during the balance of the recitals.

FIRST OF MME. HERMAN DEVRIES' LECTURE-RECITALS

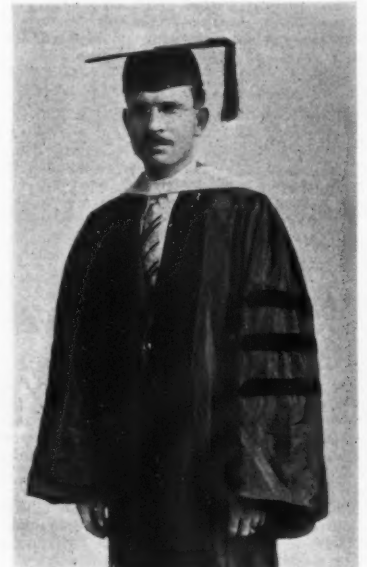
The first of a series of informal lecture-recitals arranged by Mme. Herman Devries in her studios at the Congress Hotel was given on June 24, before an audience of musical connoisseurs and critics. The program was successfully interpreted by representative exponents of Mme. Devries' authoritative and valuable instruction. It is not news to the informed that Mme. Devries is a program-builder par excellence, with the gift of discovering the intimate musical personality of each pupil and choosing the songs best suited to their talents and temperament, which is, no doubt, the secret of their success. The artist pupils selected by Mme. Devries to open the series were those best qualified to display the matured results of her work. Helen Freund, whose local career began with the Civic Opera Company and who is still associated with that organization; Sara Anne McCabe, one of the city's best known concert and radio singers; a trio, which has already sung in public with favorable result although but recently launched, composed of Helen Brundage, Helen Byrne and Sara Torgoff, with Vera Sahlroot at the piano, playing excellent accompaniments, and the Devries duettists, Eleanor Lonck and Aida Weinhouse. Miss Freund sang the Mignon Polonaise and Miss McCabe the Estelle Lieblich arrangement of the Strauss Blue Danube Waltz. Both are brilliant coloratura singers and both very warmly applauded. The ensemble singers were also much enjoyed.

The day's "guest" artist was B. Fred Wise, well known tenor, at present coaching with Herman Devries at the Chicago Musical College, who sang the Don Juan aria, Il mio Tesoro, the Manon Reve and Rachmaninoff's Les Enfants.

Because of the continued heat these series will be temporarily discontinued to be resumed later in the season.

BUSH CONSERVATORY RECITAL

Bush Conservatory presented two members of its faculty in recital, on June 30—Grace Holverscheid, soprano, and Robert Quick, violinist. Miss Holverscheid, who



Daguerre photos
CHARLES F. ROGERS,
Dean, College of Music, University of
Arizona, Tucson, Ariz.,
Honorary Doctor's Degree.

had the expert assistance of Edgar Nelson at the piano, sang songs by Joseph Marx, Frances Copthorne, Czerwonky, and Shaw in a manner which greatly pleased the auditors. With the assistance of Robert Sanders at the piano, Mr. Quick skillfully played the Bruch G minor concerto and numbers by Pugnani-Kreisler, Boulanger and Kreisler.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Marie Healy, soprano, artist pupil of Frantz Proschowski, is making a recital tour in the New England States before going on vacation with her parents in New Hampshire.

Joel Lay, baritone, has fulfilled twenty-nine music club dates during the past season in addition to his regular radio appearances over the NBC. Chauncey Parsons, tenor, will be soloist at the St. Cloud Music Festival, St. Cloud, Minn., on July 17. Both Mr. Lay and Mr. Parsons are pupils of Mr. Proschowski.

Betty Ann Ortt, eight year old pupil of Anna Lee Webb, performed the Accolay (Continued on page 24)

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Berlin Replaces Opera by Cheaper Operetta Productions

Johann Strauss at the State Opera—The State Academy Produces Schönberg's Gurrelieder—Students' Congress Presents Novelties—A Bach Program by Well Known Pedagogues

BERLIN.—Operetta where opera once flourished is a striking comment on the expense of grand opera production. Johann Strauss, Offenbach and even Millocker have been raised to the rank of classical composers; for our opera houses are more and more afraid of novelties and works on a large scale.

Johann Strauss' The Gipsy Baron has been given a sumptuous and musically finished production at the State Opera. Erich Kleiber's conducting of the score was imbued with that unmistakable Viennese spirit which has so far remained a musical privilege of the Viennese people. The cast contained some of the best known names in Berlin opera. Vera Schwarz excelled particularly as the gipsy girl Saffi, and Marcel Wittrich, the Zigeunerbaron, her partner, was hardly less brilliant. Zsupar, the wealthy and fat Hungarian pig farmer was given by Waldemar Henke with boisterous humor. Tilly de Garmo, Margarethe Arndt-Ober, Domgraf-Fasbaender, and Leopold Hainisch were the other principal members of the excellent ensemble.

SCHÖNBERG'S GURRELIEDER

The State Academy of Music (the Hochschule, as it is popularly called) is winding up the school year by presenting to the public the results of its educational work. During several weeks all of the more advanced classes are heard in public rehearsals, and every department of the school has its turn. Several of the most remarkable concerts may be mentioned here. Arnold Schönberg's Gurrelieder, one of the most difficult and ambitious works of the entire choral and orchestral literature, is hardly ever performed, on account of its excessive demands. In the more than twenty years of its existence the Gurrelieder score has been heard only once in Berlin, nearly ten years ago, and is practically unknown to the Berlin public. It was a courageous undertaking for the Hochschule to venture a performance of this work, but it is the happy possessor of no less than three orchestras and a large chorus, and could thus afford the luxury of six hundred singers and players and unlimited number of rehearsals.

Professor Franz Schreker, director of the Hochschule, was in charge of the preparation and of the performance, conducting the immensely difficult score with great skill and considerable effect. The work itself is rather unequal. The whole first part, Wagnerian in manner and sound, is not very entertaining and borders occasionally on the tiresome. In the second half, written considerably later, Schönberg has found his individual style, and in fact several episodes here number among the best ever done by Schönberg and by far surpass in musical quality whatever the composer has done in recent years.

Another remarkable performance of the Hochschule was Bruckner's eighth symphony, played with astonishing precision and beauty of sound by the students' orchestra. Professor Walter Gmeindl was recognized on this occasion as a conductor of extraordinary capacities, an educator of first rank and a musician of considerable artistic resources. The opera department of the Hochschule brought out a very creditable performance of Wagner's Flying Dutchman, conducted by Professor Strüfer, with solo-

ists, chorus, and orchestra taken from the pupils' ranks exclusively.

STUDENTS' CONGRESS PRESENTS NOVELTIES

A congress of students of the German Academies of Music, held in Berlin, had as its public finale a hearing of students' compositions in the Hochschule. These compositions, representing the most promising works from the various cities, may be briefly mentioned here, as some of their composers may, perhaps, in a few years become known. Elizabeth Albrecht, from the Berlin Hochschule, contributed a scholarly written Introduction, passacaglia and fugue. Karl Höller from Munich, Joseph Haas pupil, had great success recently at the Bremen festival and proved his remarkable talent again by a piano quartet. Trude Rittmann from Cologne, a pupil of Philipp Jarnach, brought her little suite for coloratura soprano and chamber orchestra. Erich Ade from Stuttgart and the Hindemith pupil Harald Genzmer were the remaining participants.

MAYER-MAHR PUPILS IN RECITAL

Professor Moritz Mayer-Mahr, one of the best-known teachers of Berlin, presented his most advanced pupils in a recital. Among these a young American pianist, Marguerite Maher-Langer excelled in a Scriabin sonata. Also already well known in the musical world is Rosa Etkin from Warsaw, a brilliant and impulsive player of extraordinary gifts. Herta Albrecht played for the first time in Berlin the Belgian composer Josef Jongen's op. 16, a set of refined preludes in impressionistic manner. Thora Bratt, Bronia Cassel and Ole Willumsen also distinguished themselves.

MUSIC INSTITUTE FOR FOREIGNERS GIVES BACH CONCERT

A prelude to the second season of the Berlin Music Institute for Foreigners was heard in Potsdam. Edwin Fischer, Wilhelm Kempff, Max von Schillings, and Georg Kulenkampf, who will conduct various classes in the Marwopalais in Potsdam, the former residence of the German ex-crown prince, combined their forces in a Bach program. It was a most enjoyable affair, taking place in the old Potsdam Schauspielhaus, the theater built by Frederick the Great, renowned for its fine architecture and admirable acoustic qualities. Max von Schillings conducted the excellent chamber orchestra, performing the suite in D major with the famous air. Edwin Fischer and Wilhelm Kempff played

the concertos for two pianos in C minor and in C major with masterly finish, and Kulenkampf played the violin concerto in E major with a beautiful tone.

The Bruno Kittl chorus, one of the best trained choral bodies of Berlin, heard generally in concerts given by other conductors, was lately conducted by its founder and trainer, Bruno Kittl. A remarkable performance of Brahms' German Requiem showed the capacities of the chorus and its conductor in the best light. The vocal solos were excellently rendered by Adelheid Armhold and Hermann Schey.

HUGO LEICHTENTRITT.

A Coloratura Soprano Springs to Fame

LONDON.—Opera companies fight shy of presenting Mozart's lovely opera, The Magic Flute, chiefly because a really good Queen of the Night is hard to find. But the Royal Opera Syndicate certainly made a find when they gave the part to the young Scottish soprano, Noël Eadie, in their brilliant revival this summer at Covent Garden.

To Noël Eadie, therefore, goes the distinction of participating in the first operatic broadcast to America, when the first performance of The Magic Flute was relayed from Covent Garden over the Columbia network. American listeners thus had the opportunity of hearing her brilliant singing of the exceedingly difficult arias of the Queen of the Night. Her high F in alt rang out, not a frightened squeak as one has heard it so often in the past, but a clear ringing note. Critics were unanimous in their praise, and a typical example is the comment of the Daily Express reviewer: "Mme. Noël Eadie, who had to let off vocal pyrotechnics in highly undramatic circumstances, did so with complete success. Her topmost register is her best, and difficulties seemed to mean nothing to her."

Following upon her success, which she repeated at later performances of the Mozart opera, Noël Eadie appeared as Gilda in Rigoletto on the important occasion on which Beniamino Gigli sang the part of the Duke for the first time in London. The famous tenor showed his appreciation of her art by generously focussing on her the spontaneous burst of applause at the close of his duet with Gilda in the second act; and again at the fall of each curtain she received warm congratulations on both sides of the footlights. The tale of this new singer with the lovely fresh, clear and pure, yet powerful voice was on every tongue that chatted in



NOËL EADIE

the foyers between the acts, and next day the press echoed her praises on all sides.

Mme. Eadie has sung Gilda in every performance of Rigoletto this season in London. Other roles in her repertoire include Rosina in The Barber of Seville, Sophie in Der Rosenkavalier, Liu in Turandot, and Mimi in La Bohème. She has also sung in Le Coq d'Or. This is a singer whose voice, looks and personality will carry her far on the road to fame where she has already begun to tread.

J. H.

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FLOWERS, PERFUMES, JEWELRY FASCINATE LA ARGENTINA, BUT—

Celebrated Spanish Artist Lives in the Dreams of New Dance Creations, Original Costumes, and Expressing Her Thoughts in Motion—Longs for Theatre of Her Own—Happy Over London Debut

PARIS.—Only a few blocks up the hill the hurrying, honking bedlam of the Place de l'Etoile. But in this little street of the Quartier des Ternes a provincial quiet reigned.

With Venetian blinds drawn against the midsummer sun, the houses slumbered. An old rag-picker's cart jolted over the pavement, the lean mare in a walking doze, the driver swaying drowsily on his seat. Even the little bells that so vainly proclaimed his coming were half-asleep.

One of the silent gray apartment houses was my goal—but which one? I scan the numbers. Here it is! Into the cool darkness of the hallway I plunge.

But not so fast. Out of the gloom emerges a presence, wearing the uniform of hauteur and gold braid which proclaimed him of that mighty ruling class of France—the concierge. I falter my business. He appears mollified.

"Mme. Argentina? Rez-de-chaussée à gauche."

The little salon into which I am ushered is redolent with flowers. They are everywhere—on mantle, on tables—huge beribboned baskets of them, vases and bowls filled to profusion. All fragrant reminders of Mme. Argentina's recent triumph at the Théâtre des Champs Elysées, the other evening.

Through the plum-colored damask hangings of the windows, the filtering sunlight danced over the large blue Persian rug. A bookcase fills one side of the room. In a corner a grand piano, open.

While I waited, a canine with despondent tail came from its corner to sniff my social standing. Seemingly satisfied, it returned to its cushion at the foot of the divan.

And now a soft step outside—the portières are parted, and I am looking into the lustrous eyes of Argentina.

She is wearing a pajama suit that enhances her dark coloring—the pajamas of a warm yellow tint, with jacket of deeper tone over a vest of orchard green. On her feet Turkish babouches of dull green leather. The glossy bronze hair is parted in Madonna-like simplicity. She smiles, and immediately her face is lighted as by an inner light.

We are seated at the tea-table. This afternoon, she confides over the burnt-orange colored tea-cups, that she is very happy over her recent London debut. It seems that instead of one performance, she gave five, and, in addition, had to repeat practically one-half of each program as encores.

Prior to her London appearance she had given a performance in Stockholm that added to her triumphant conquest of the capitals of the world.

She was very happy that afternoon in the gift of a pair of earrings, which she was wearing—big loops of green jade edged with black enamel. They were the work of a Spanish artist.

Her weakness, she confessed, was a love of jewelry. She showed a bracelet that a famous jeweler had named after her—a broad gold and black enameled affair. Among her prized possessions are a gold vanity case given her by King Alfonso, and a pair of beautiful steel-cut earrings of intricate design, some three inches long, the gift of the Infanta Isabella.

A lovely and indefinable fragrance hovered about the dancer.

Curiosity prompted me to ask if she cared for perfumes, too, usually a twin weakness that goes with jewels.

"Yes, I am very fond of perfumes. This is my own combination—a mixture of Le

bring with her several new dances, for which she is now busy designing costumes. She already has a repertory of forty-seven dances, each with its particular costume.

Her method in creating new dances she readily analyzed.

"First, I play the music over and over until its rhythm has sunk into my consciousness. Then I wait—*tiens*, just like a radio receiving station. Sometimes I may wait quite a little while before I get the connection. But it invariably comes and I see the dance as I shall perform it, and the color of the costumes—everything. *Voilà!* the dance is created and I haven't as yet danced a step."

"Shall I ever dance to other than Spanish music?" The sleek head shook a fervent denial.

"No, I must dance to the music in me, and that is Spanish. It was always so.



LA ARGENTINA,

In the Time of Velasquez by Albeniz, of which her only American performance took place in Los Angeles, Cal.

Miracle and Nuit d'Oublie. I am glad you like it."

Conversation with La Argentina may be a choice of French or Spanish, but to English she gives a puzzled ear.

"Ma foi," she protests, "you write your words one way and pronounce them quite another. It is most confusing."

Yes, of course, she assured me, she was returning to America next season, and would

When I was a child, my father, who was a professional ballet dancer, trained me in the Italian traditions. When I was nine, I was first ballerina in the Royal Opera House in Madrid. But I was not happy in my work. I could not put my heart into those meaningless pirouettes à la seconde, échappés, brisés, entrechats of the stilted ballet. There was a primitive instinct in me that danced to a Semitic, not to an Aryan rhythm.

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"When I was old enough to break away for myself, I left the opera and gave myself solely to the dances of my country. And what a wealth of material I found! You know, there are forty-nine provinces in Spain, and each has its distinctive dance. There is the fandango of the gypsy caves of Granada, the jota of Aragon, the malagueña of Andalusia, to mention only a few of the best known. Each embodies, as you might say, the spiritual essence of its people. For instance, the dances of the northern provinces differ from those of the south. Those of Galicia and Castile are rugged like the people, who, in turn, are influenced by that bleak and wild country. In the south, we have more of the Oriental lure and warmth.

"Have you ever been to Spain?" she questioned. "To the Alhambra? No? What a pity! But perhaps some day you will go. It will help you to understand the influence which the Moors have had on the Spanish dance. I mean the converging of all movement to a common center. In the Oriental conception of design the capital S was the emblem of all plastic and rhythmic beauty. You will find this elaborated in the ornamental traceries of the Alhambra. The Moorish artist knew the beauty of interlaced curves. And in the Spanish dance, this feeling for the curve is followed. The body remains mostly within a given circle, while its movements undulate to an inner rhythm, the arms curve, the knees bend, the back hollows.

"Of course, the Spaniards have re-created to some extent the outward forms, but the primitive stamp of the Orient remains.

"My ambition is to have my own theatre of the dance. It was with this in mind that I formed my Ballets Espagnols. Someday I hope to take my troupe to America. Then you will be able to see the entire ballet of such works as Albeniz' Iberia from which Enrique Arbos has orchestrated the ballet A Triana. Then there is De Falla's El Amor Brujo, a part of which I give in my dance programs.

"But the expense!" she sighed. "It would take such a lot of money to transport all the troupe and the decors. What a pity that art has to be bothered with money!"

And who will not echo the sentiment of La Argentina? E. D.

Ziegler and Delza Direct Bach Work

A large and enthusiastic audience crowded the auditorium and halls of the Walden School, Ithaca, N. Y., to hear a recent performance of Bach's Peasant Cantata given by the high school pupils of Walden. The chorus was entirely trained by Oscar Ziegler, and Elizabeth Delza took charge of the dancing and staging. The Walden School may pride itself upon having given to its students an opportunity for becoming familiar with this Bach work under the leadership of two such able directors.

Ziegler Resumes Summer Master Class

Oscar Ziegler, director of the piano department of Ithaca College, Ithaca, N. Y., resumed teaching with the opening of the summer term. Mr. Ziegler has rented a farm in the vicinity of Ithaca, where he will reside for the summer.

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Maurice Goldberg photo

GERTRUDE WIEDER

Gertrude Wieder Prepares for Next Season

Gertrude Wieder, contralto, who returned recently from Europe, where she made successful concert appearances in Berlin, London, Vienna and The Hague, will be heard more extensively in New York and throughout this country next season, under the management of Annie Friedberg.

Everywhere abroad Mme. Wieder met with the warmest praise of the critics. For instance, the London Daily Telegraph of May 5 commented in part: "About the uncommon beauty and power of her voice there is no question. It possesses warmth and richness to an exceptional degree."

The Star of the same city referred to her "exceptionally powerful voice of unusual beauty and richness of tone." The distinguished Dutch critic, A. d. W., of the Nieuwe Courant (Amsterdam) went so far as to say that Mme. Wieder had "a wonderful voice, a great technic, combined with an inherent musical instinct."

Atlantic City's Steel Pier Opera Season Opens

The Steel Pier Grand Opera Company, Jules Falk, director, opened its third season of opera in English at the Steel Pier, Atlantic City, June 21. Carmen was the initial offering with Berta Levis in the title role. Caroline Andrews was Micaela, Judson House, Don Jose and Henri Scott the Toreador. Amund Sjøvik was captain of the dragoons. The vocal ensemble was made up of members of the Philadelphia Grand Opera Company. Earl Fox, pianist, provided the accompaniments. This admirable assembly of artists presented the Bizet work in notable style, giving a performance colorful and of much dramatic as well as musical interest. There was a numerous and applause audience. This presentation took place in the afternoon. In the evening the principals appeared in an operatic concert.

The following Sunday brought Balfe's The Bohemian Girl and a concert by the Elks "Famous Forty" Chorus and the Elks Concert Band of Pottsville, Pa. The cast of the opera included Hazel Huntington, soprano; Lydia van Gilder, contralto; Joseph Wetzel, tenor; Mostyn Thomas, baritone; and Francis Tyler, bass. Corinne Wolersen was at the piano. The romantic and tuneful story of the Gypsy maiden was received with enthusiasm. The characters were without exception well cast and a fine performance was the result. The Elks chorus offered numbers by Zimmerman, Speaks, Handel and Romberg, the band played Tchaikovsky's Marche Slave and American Patrol by Bailey. Soloists were Tom Doyle, tenor, who sang a Gounod excerpt and Annie Lau-

Dr. Fritz Brush, of the Allgemeine Musikzeitung, on April 17 wrote that she displayed "A genuine, warm, colorful, brilliant alto, whose range, strength and emotion are great enough for all tests of lieder and aria purposes."

"Extraordinarily large, beautiful alto voice, which showed careful cultivation, finely polished handling, and good interpretation," was the opinion of the Vienna Tageszeitung of April 20. And the Het Vaterland of The Hague, under date of April 16, said she had "A voice of beautiful texture and purity together with rich timbre—perfect technic—masterful performance—audience showed great enthusiasm—a pure joy to the ear."

Mme. Wieder has been invited to return to all of these places next season. She will remain in New York most of the summer, studying German lieder and the contralto roles of the standard Italian operas, and also the principal oratorios. Mme. Wieder's plans for the autumn and winter months will be announced later.

rie, and Elizabeth Meikrantz, soprano, who contributed Johann Strauss' Blue Danube. Lee Berger was at the piano. As at the opening event, there was a large crowd and hearty applause.

Esther Dale to Have Busy Season

Esther Dale's 1931-32 season will be a most interesting one. She will tour with the Liebeslieder Ensemble during October and the latter half of February, as well as the entire month of March. She will also appear with many important choral organizations and in a number of solo recitals. Miss Dale will appear as guest artist with the Orpheus Club of Cincinnati on December 3, and also with the Tuesday Musical Club of Detroit, Mich., and will give a special concert for the Maryland School for the blind at Overlea, Md., on December 6.

The Witherspoons Sail

Mr. and Mrs. Herbert Witherspoon sailed for Europe on July 6 on the Europa.

Mr. Witherspoon, who is vice-president in charge of the artistic side of the Chicago Civic Opera, has just been made chairman of the Music Committee of the World's Fair.

HELEN GAHAGAN

Soprano

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MARION TALLEY TO STAGE A COME-BACK?

Youthful Soprano Denies That Her July 13 Radio Appearance Means an Eventual Return to the Opera and Concert Fields, But There's a Twinkle in Her Eye When She Says It—Has Been Constantly Studying, and She Admits She Will Not Live on the Farm—Insists Her Plans Are Not Determined

Will Marion Talley come back? Since the young coloratura soprano's retirement from music two years ago, this question has cropped up every once in a while. And now, having consented to break her vocal silence and sing over the Packard Motor Hour on July 13, tongues are buzzing again.

When Miss Talley announced her retirement to a newly acquired Kansas farm, this representative of the MUSICAL COURIER predicted that after a time she would stage a come-back. And this impression was conveyed even to Miss Talley, who shook her curls and said: "Never!" She was going to be a farmer, she insisted. The glamour of the foot-lights would not be missed, nor the applause of her many audiences. Money

done plans for the present. I am thinking of buying a house in the city of Colby itself. It is a charming place and the people are equally delightful.

"New Yorkers think a person living out there doesn't know what is going on. They still have their newspapers and radio. To move to Colby would not mean to check one's brains in New York. Not at all. We have a real nice home now in Kansas City, where papa stays. It has a darling front and back porch and I planted flowers all over them. What fun it was! Papa has the fever now. His interest was tickled when he saw me use the rubber bulb to water them for the first time. He asked to be shown it and thought it so much of a lark

covering over the top. When we get on the train, we take them out.

"Today," she continued, "we had a letter from papa, complaining about the heat in Kansas City.

"And when he complains," added Florence, "it must be hot there. He ended by saying that when we come home we will have to buy some electric fans and keep them going all the time, with four people in the house."

But with the comfortable home in Kansas City and the farm in Colby, Kans., 440 miles apart, Marion Talley still considers either buying a house in New York or renting an apartment.

"My music is here, and my furniture—

then, the one following. She has been studying right along. Her voice is in excellent condition. Interest in her is still high; so much so, in fact, that if she were to stage a come-back, not a little excitement would exist. And then there is that mischievous look in Talley's eyes when the subject is mentioned. Perhaps she has had enough vacation. She admits she loves to sing. And so resuming her public career would be just as easy for her as it was to discontinue. It is her gift of adjustment.

In things musical, the Talley family, mother, Marion and Florence, are well posted. The sister attends to all business details, while Papa Talley remains at his own business in Kansas City. They know the current successes of other artists. Marion Talley was particularly pleased over Rosa Ponselle's hold on the London public. Equally happy, too, was she over Geraldine Farrar's excellent broadcast recently for the Packard Hour.

According to Mother Talley, "Marion was so excited, she sat in front of the radio for fully an hour before the scheduled time. 'Only twenty minutes more, mama,' she whispered. 'Five, three, and now, mama, please don't breathe a word.'"



did not count, for in the short span of her career she had piled up a neat little fortune on which the Talley family could live comfortably the rest of their days. Successes such as she had had before, she could do without. She was so constituted, she claimed, that she could adjust herself to any change. Knowing Miss Talley as the writer does, this is largely true, but just the same her love of music and interest in it still kindles. So much so that she has been studying ever since she sang her last concert. When she is in New York, she has a daily lesson. She is always vocally in trim. That is why it was not hard for her to make up her mind to fulfill the July 13 broadcast date.

George Engles, her manager, wired her in Kansas City, proposing the date. Perhaps her mood was changeable that day. Anyway, she accepted. While talking about it with the writer, Miss Talley laughed when she commented: "It's the 13th, you know. Maybe I am the only one who isn't superstitious."

"Are you coming back after that?" "I am not certain what my plans will be," she replied, with just the trace of an amused smile. She is, thought the writer, but she is not ready to announce it yet. Miss Talley interrupted:

"I've had all kinds of offers, but I am enjoying myself too much. I love travel and we have done considerable—without my having to sing. I should be at the farm at Colby right now. It is harvest time, but we're here."

"Have you settled down there? I mean have you built?"

"Oh, no," both girls exclaimed at once. "You see we had planned to, but our friends convinced us that it would be a long distance away from everything, so we aban-



MARION TALLEY,

down on the Kansas farm, where she refuses to settle permanently. The photograph in the center, above, shows the young singer shortly before she retired; she is slimmer now.

that he has kept them well watered while we were in New York. He wanted to keep the birds, too, but we were afraid. If he went away, who would take care of them? So here they are with us, as chirpy and gay as ever. You remember we brought them from Hamburg six years ago and they go everywhere with us. One would never suspect, though, there were birds in our luggage. They fit in two hat boxes with a light

all in storage. It is expensive. Mother loves house-keeping. She can make a home anywhere as long as the family are together. I may locate in New York, but I hate settling down in any one place. I like to pick up and go when I feel like it."

Her uncertainty as to her plans makes one almost declare without hesitation that Miss Talley will soon return either to the concert or operatic field. If not next season, well

For with all her public experience, Marion Talley at times is very much of the girl. She looks younger and slimmer than ever. But then she hates fat and walks all the time to keep in trim. The girls take mother along everywhere, and when she demurs and says she is not as young as she used to be, they say, "Mama, why you are not old. When you are, you can sit home and rest."

After July 13 will there be any other interesting announcement from the Talley camp or from Marion's manager, George Engles of the N. B. C.? Marion says: "I don't think so." But there's that same twinkle in her eye. And so we suspect—but let's wait and see. J. V.

D'Aranyi Plays at Joachim Centenary Concert

Yéllý d'Aranyi, Hungarian violinist, was a soloist, July 14, at the Joachim Centenary Concert at Queen's Hall, London. The concert was conducted by Sir Henry Wood and Donald Francis Tovey. Other soloists were Adila Fachiri and Gabriele Joachim. Miss d'Aranyi and the other two featured artists are all of the family of Joachim, and only the master's compositions were performed by orchestra and soloists.

Maurice Lafarge Presents Artist

Maurice Lafarge, well known French vocal teacher, coach and pianist, gave an informal musicale at his studios recently, at which Anne Stillings, his artist-pupil, gave a short and well chosen program. Miss Stillings has a real contralto voice of splendid quality and range, which she uses with good taste. Her diction is clear and intelligible.

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A Visit to Estelle Liebling's Studio Reveals the Truth of the Proud Boasts of Her Pupils and Artist-Students—One of the Few Vocal Teachers and Coaches Equipped to Help Singers in All Phases of Their Work—A List of Those Who Have Worked or Are Studying With Her Reads Like a Musical "Who's Who"

Estelle Liebling has been called "a famous teacher of famous singers," which is a pretty big reputation to live up to. Considering everything, however, she does it with very little effort.

To begin with, Miss Liebling has an unlimited font of musical knowledge and personal experience which she can draw upon successfully to suit the needs of her various artists. One might add that her musicianship is almost unexcelled. Since retiring from the concert field some years ago, Miss Liebling has taught in New York and, at times, in Chicago, always with notable success. As for the "famous singers" who have worked, and are working with her, the list is so long and well known as to need no detailed comment at this time. From Galli-Curci, Hempel and Jeritza down, the names are prominent in musical circles.

But Miss Liebling also has a string of young artists under her wing who are coming along fast. Her studio is one of the most interesting to visit. It reeks in contrast.

For instance, a MUSICAL COURIER representative spent several hours there one afternoon. Every fifteen minutes a new pupil entered the studio. The waiting room resembled a doctor's office. Some of these young artists had appointments, others waited for a stolen moment or a cancellation.

Miss Minter, Miss Liebling's efficient secretary, sees that everything goes along like clock work. This does not mean that the studio is run mechanically, for Miss Liebling's interest in each student does not permit that.

When we were ushered into the large and finely appointed studio, Mabel Jackson, soprano on the Fuller Brush Hour, was going over some songs she was to feature that evening. The tenor dropped in to try over some harmonizing with Miss Jackson. Things seemed to go along smoothly, but Miss Liebling stopped now and then to offer suggestions. It was a snappy and beneficial fifteen minutes.

Before the next pupil came in, Miss Liebling explained that she was Mildred Harris, Charlie Chaplin's first wife, herself a natural born comedian, who has suddenly decided that she must also sing. Miss Liebling had taken her to the Shuberts, who instantly gave her the leading comedian's part in Up Pops the Devil, opening in New York next season. Miss Harris is attractive and has a promising voice. She had had only a few lessons but nevertheless was on her way to sing a two weeks' engagement with a band in Boston. She complained of feeling tired and did not want to run over her numbers then. Miss Liebling arranged with her to come back late that afternoon, for she wanted to be sure Miss Harris knew them.

Mary Craig, well known in the concert

field, has been working with Miss Liebling to lighten up her voice, realizing that, through some interference and with her many concert activities, it was getting heavy.

Charles Cotrell, whose love of singing made him give up the practice of law for music, has developed rapidly under Miss Liebling's guidance. He went over a program he was to sing that week-end in White Plains, N. Y.

One of the loveliest voices the writer has heard in some time was that of Maude Runyon, who has been engaged for next season by the Philadelphia Grand Opera Company. It is luscious in quality, finely placed, and she sings with fine style.

Attractive Patricia O'Connell breezed in next, full of enthusiasm over her year's work with the Little Theater Opera Company, now the New York Opera Comique. She had great success in leading roles and will be with them again next season. Miss O'Connell recently fulfilled a successful engagement with the United States Army Band in the South.

Then came a trio of voices—Opal Darue, Rosemary Cameron and Georgia Standing—preparing for a broadcasting audition the next day. Miss Liebling has all the microphone technique at her command. She called for less volume and more stress on diction. It was not long before they had the idea and with one or two more touches here and there for better tonal effects, they sallied forth very sure of themselves for the morrow.

By that time the writer reluctantly had to depart. Outside in the waiting room sat several other of the Liebling brood of songsters, among them Frances Sebel, Beatrice Belkin, Celia Branz and Antoinette Lafarge.

Word had been received that day that Anne Roselle, who has been coaching her roles with Miss Liebling, had had another success in Budapest and that she will sing Strauss' Elektra in Philadelphia next season.

While the Liebling studio is a veritable vocal workshop, the personalities one meets within its walls and Miss Liebling's charm and up-to-the-minute methods of preparing her singers for any emergency, make a visit there a mighty good entertainment. We hope to go again soon!

J. V.

Denver College of Music Commencement

James T. Quarles, dean of Fine Arts College at the University of Missouri, received the honorary degree of Doctor of Music from Denver College of Music, June 8, when he delivered the commencement address to graduates of that institution. The College A Cappella Choir of thirty-seven voices, conducted by John C. Wilcox, sang several numbers, among them two manuscript compositions by Newton H. Pashley, dean of the college, and one by Solomon Ancis, a former member of the theory faculty. This choir, which has won high esteem by its fine singing, represented the federated clubs of Colorado at the recent biennial convention of the National Federation of Music Clubs. Henry Trustman Ginsburg, head of the violin department at Denver College of Music, appeared as soloist on the commencement program and was enthusiastically received.

Hilda Burke Scores at Ravinia

Hilda Burke, soprano, who has for several years been an artist of the Chicago Civic Opera Company, recently scored an outstanding success in the title role of Mme. Butterfly at Ravinia Park. Miss Burke is not a member of the regular Ravinia Opera Company, but she was called upon by Mr. Eckstein to substitute for Elisabeth Rethberg who had contracted a severe cold. Although summoned for this role at the eleventh hour and forced to go on without rehearsal, Miss Burke triumphed from both the lyric and dramatic angles. The Chicago Daily News declares the young singer's voice fresh and stably beautiful; the Herald and Examiner speaks of her mature command of the fine art of song. The Evening Post asserts that she played the part with appealing simplicity, and the Daily Tribune says: "She made an artistic success and a personal hit into the bargain." Miss Burke is an American. She comes from Baltimore, and is the pupil of George Castelle of that city.



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Mildred Dilling to Play Abroad Finishes Busy Season in America

Mildred Dilling, harpist, sailed recently on the S.S. Ile de France for Europe. She will play on July 5 and 6 in Paris, after which she goes directly to London for a broadcasting date on July 12. Her contribution to that concert over the air will be the Mozart concerto with orchestra. After that she proceeds to Etretat, France, to remain there until the end of August. Her season opens

"Mildred Dilling, rated as one of the foremost women harpists, came down to Washington when the King of Siam was entertained at a state dinner in the White House at the special request of Mrs. Hoover.

"Mrs. Hoover desired that she play for the King and Queen of Siam at the musicale following the dinner. The Queen of Siam is a harpist. Miss Dilling arrived and tele-

phoned one of the White House aides immediately.

"Miss Dilling," said the aide, "I have been instructed to tell you to send your harp to the White House. Mr. Hoover will unlock the case and set it up for you."

"But," cried the abashed harpist, "please don't do that. I wouldn't put the President to all that trouble for the world. I'll unlock it myself."

"My dear lady," replied the aide, "it will be no trouble for the President. The Hoover I refer to is like Hoover, head usher at the White House."

Miss Dilling also appeared in Nassau and Florida, and played as far West as Chicago. She is much in demand for schools, and two concerts were given at the Hill School for Boys, another at the Hotchkiss School, Vassar, the Gunnery School in Washington,

orchestra; the Ravel introduction and allegro for harp, string quartet, flute and clarinet; and the Debussy Dances for harp and strings. Oberlin also enjoyed Miss Dilling's art, and music lovers of Marion, Ind., heard her annual recital there. She also played at the Detroit Grosse Pointe Club.

When a MUSICAL COURIER representative recently called on Miss Dilling, she had the pleasure of seeing the artist's valuable collection of harps, which she says is the finest

in the world and exceedingly valuable. Most of these Miss Dilling has picked up in England. Included among them is a twelfth century Scandinavian Troubadour, found in London. It seems that the antique dealer from whom she had bought several other instruments told her that this particular harp was going to be put up at auction, and a half hour after that happened it belonged to Miss Dilling. Then there is the Burmese Bow Harp made of skins stretched over a wooden frame and having fourteen strings; it dates back to 1400 B.C. and is made in much the same manner as the one in the Louvre in Paris. This Miss Dilling also discovered accidentally in England where it had lain in a shop for fifty years.

An exceptionally fine instrument is one of the first Nadermann pedal harps invented in 1770. Nadermann constructed this pedal harp so that the pitch of the strings could be altered a semi-tone. An old Welsh harp, that came from the Gwydyr Castle in Wales, dates back to 1720. She also owns one of John Egan's famous old Irish harps of the blue and gold variety, also an unusually lovely piece of lacquer.

In the early 19th century, the fashionable ladies, in order to amuse themselves on long drives, used to take a carriage harp along with them. Miss Dilling has a fine specimen of the English Carriage Harp.

In her appearances in England, Mildred Dilling has done much to rekindle interest in the harp. She is said to hold a record for American artists in that she had seven public appearances in London within twenty-one days. She played to large audiences in Aeolian and Queens Halls, the Arts Theater, and at the London Broadcasting Station. The harpist also gave three concerts in Berlin in five days.

Commenting on one of these appearances Der Tag said: "Mildred Dilling showed us what the harp really is. She is a superb artist." The London Observer stated: "The rippling fingers of Mildred Dilling evoke from a harp miracles of delicate sound."

Lota and Lahiri Not to Remain in India

An article in the issue of the MUSICAL COURIER of June 27 stated that Lota and Lahiri—the two Oriental artists booked by Catharine A. Bamman of the Barbizon-Plaza—were returning to India. They are—but only for a visit—"to see the folks" and as Lota says—"to get some new clothes." They will return to America in time to open their season, which besides a number of concerts include fourteen private dates.



(Left)
MILDRED
DILLING,
harpist, wearing the gown she appeared in at the White House at the recent reception given by President and Mrs. Hoover for the King and Queen of Siam.
Photo by Mitchell, N. Y.

(Right)
An unusual study of Miss Dilling's hands.



early this year, so that she will have to be back in America to play in Bennington, Vt., on September 1, on Harold Henry's concert course. Another early date will be in St. Louis on October 16.

The season of 1931-32 will take Mildred Dilling practically all over the country, and as far west as the Coast. It will be an even bigger season than the one just concluded, the high peak of which was the Hoover reception and dinner at the White House for the King and Queen of Siam. Miss Dilling played there earlier in the season at the Supreme Court dinner in January and apparently with such favor that Mrs. Hoover chose the young harpist for the second occasion.

An amusing little sidelight on this event appeared in the Washington Daybook, under the signature of Herbert Plummer:

phoned one of the White House aides immediately.

"Miss Dilling," said the aide, "I have been instructed to tell you to send your harp to the White House. Mr. Hoover will unlock the case and set it up for you."

"But," cried the abashed harpist, "please don't do that. I wouldn't put the President to all that trouble for the world. I'll unlock it myself."

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PART OF MILDRED DILLING'S COLLECTION OF ANCIENT HARPS.

Left to right: Welsh; Irish, made by John Egan; modern Lyon & Healy concert harp; a Nadermann (French) one of the first pedal harps; a Scandinavian Troubadour of the 12th Century and a Burmese.

Paderewski Charms Paris Anew

Sigrid Schneevoigt, Brailowsky, Orloff, Smeternin, Moiseiwitsch, and Friedmann Among the Principal Program Givers—Other Concerts of Interest

PARIS.—Paderewski gave the first of his two announced recitals in the Champs Elysees Theatre and then hurried away to Switzerland, whither the precarious health of his wife called him. What a varied and glorious procession of pianists have I seen passing to and from the platform since I attended Paderewski's first Paris concert forty-four years ago! He bears his burden of the years surprisingly well, and the only quality his playing seems to have lost is youthfulness. The spontaneity of impulse has been replaced by art and experience; but the captivating personality remains the same. He was recalled again and again to the platform and he responded with the usual extra numbers.

Among the other pianists who have appeared in Paris during the past few weeks I was able to hear the most of those who did not play at the selfsame hour in widely separated halls.

Sigrid Schneevoigt was well received by a large audience in the Gaveau Hall, her most effective and exacting item being Bach's violin chaconne transcribed by her former teacher, Ferruccio Busoni. She also played a number of French works, including a brilliant and emotionally strong composition called River Side by the eminent conductor and composer Rhéne-Baton.

Anita O'Connell, a young lady from the United States, who has spent several years with some of the best masters in Paris, made an excellent impression at her first recital in the Chopin Hall. Her chief drawback at present is insufficient physical endurance. Each number on the program was well within her powers, however, and her friends insisted on recalls.

Nikolai Orloff began his recital with Handel and ended with Chopin, passing through various phases of Liszt, Debussy, Scriabine, and Stravinsky on the way. He is one of the few pianists who can fill the Pleyel Hall; for his poetic manner of interpretation, beautiful tone, and perfection of technical skill, are very much to the taste of his Parisian friends. Needless to say, he was many times recalled and forced to play a supplementary program before the audience would leave the concert room.

Brailowsky captivated the Parisian public some six or seven years ago with his Chopin recitals, and he is always sure of a good audience whenever he plays in Paris. But he was not at his best in every number on the program he interpreted to the accompaniment of Monteux's Orchestre Symphonique. His rendering of Tchaikovsky's B flat minor concerto drew unstinted applause from his hearers and he was playing extra numbers fully twenty minutes after the concert was finished.

Moiseiwitsch gave two recitals in the Gaveau Hall and revealed again that facile technical skill which gave him his reputation as a pianist. But he has been absent from Paris so long during his tours in the Far East that he is hardly known to the younger generation of musical enthusiasts. Consequently the concert room was only moderately filled.

A brilliant, scholarly, and poetic pianist is the Polish artist, Jan Smeternin, whose recital in the beautiful hall of the Ecole Normale was well supported by a large and enthusiastic audience. His playing of some Bach chorales, transcribed by Busoni, was particularly fine.

Ignaz Friedmann demonstrated his remarkable technique and admirable gradations of tone and nuances in two recitals in the Gaveau Hall. With fewer eccentricities of interpretation he would rank still higher among the great pianists. Does every composer need revision?

Louta Nounberg, a Polish pianist who has attracted much attention in Paris during the past three years by her lectures and lessons illustrated by cinema pictures of several of the world's greatest pianists thrown upon the screen in slackened movement, gave a recital in the Chopin Hall and proved by her easy and smooth technique, and her command of all the resources of a concert executant, that her method is worthy of the serious study given it by many pianists. Varieties of tone, rapid passages, double notes, octaves, and chords were all played accurately and with consummate ease.

Walter Rummel played as usual in the Champs Elysees Theatre at his last recital for the season. He is one of the great pianists whose performances do not seem to convince, although they can hardly be criticized. The public does not manifest a great desire to hear him play in spite of all the excellent work he has accomplished during the past ten years and more. Yet his transcriptions of the Bach chorales are admirably done.

Much interest was shown in the beautiful and rich-toned playing of Christianne Saulnier, a young French girl who came to Paris from Lyons a few years ago to study the piano. Her control of the keyboard is excellent, which is probably the reason why nervousness was not more in evidence when she found herself in the presence of the public in the Chopin Hall. She is certainly on the highway to success. Will she continue to advance?

The great Pleyel Hall was not too large for the throngs which came to hear the dashing, popular, and slender Horowitz in a varied program. His clean, crisp, staccato style of playing prevents his unusually rapid passages from vanishing in an indistinguishable blur. He draws and holds large audiences. What more is there to say?

Magda Tagliafero is a pianist whose personal attractions would please the public even if she did not play so well. But her beautiful art was thoroughly enjoyed by an audience which crowded the hall of the Ecole Normale for her recital at the end of May.

John Heath, an American pianist who was among the last of the students to be launched by Leschetizky, gave a delightful recital of French and Spanish music in the large hall of his Paris studio in the middle of June, and soon after his return from Spain. He is so thoroughly imbued with the spirit and style of southern Europe that his playing of Albeniz, Ibert, and de Falla is as authoritative as it is enjoyable.

Gertrude Bonime, a pianist from New York, was heard at a concert in the Chopin Hall early in June. The compositions which she played, however, hardly allowed this young artist to reach the level of her Bach and Brahms recital in Paris last season. In technique, touch, and rhythmic sense she proved her merits without the witchery of Chopin and the magic of Schumann.

My next letter will begin with an account of some of the violinists who have recently played in Paris. But at present the attention of the reader is called to the extraordinary success of the Berlin Philharmonic Orchestra at the two concerts in the Opera, conducted by Furtwängler. The large and sumptuous auditorium was packed as full as the law would allow, and hundreds of disappointed applicants tried in vain to gain admission. The doorkeepers had to assume the Verdun attitude and motto: They shall not pass. Remarks about the performances are of course superfluous. But it is perfectly plain that the excellence of this orchestra is due primarily to discipline and drill. The material of which the orchestra is composed is no better than the material available anywhere in Paris. And in string and wood wind quality of tone the Paris men are easily superior to their Berlin visitors.

Bruno Walter conducted two orchestral concerts in the Pleyel Hall, bringing with him the Gewandhaus Orchestra from Leipzig, said to be the oldest organization of its kind in Europe, although the orchestra of the Conservatoire of Paris was founded by Habeneck in 1822. The rough and resonant language of the Fatherland rolled through the French corridors of the Pleyel Hall when the audience walked and talked through the intermission. But the music of Germany will probably be more popular than the language, despite the numerous colony of Germans in Paris. Both conductor and orchestra were greeted with storms of applause. May the nations long continue to turn their steel helmets into kettledrums and their rifles into slide trombones!

Meanwhile the local orchestras continue on their way rejoicing. They have dropped out, one by one, till the October season brings back the eight of them in full blast again.

At the last concert of the Straram orchestra I was unable to gain admission for the

simple reason that the huge Champs Elysees Theatre was not large enough to hold the audience which tried to find room in it. And this was on the same night that the Berlin Philharmonic orchestra was playing to a crowd packed like sardines in the Opera.

A festival devoted to the wayward works of Honneger drew a goodly number of modern music lovers into the Pleyel Hall when Erich Schild conducted the orchestra and chorus. The new symphony which was recently performed by the Boston Symphony orchestra had its first Parisian performance. The other works given were the Chant de Joie, the Cris du Monde, with selections from King David. It is easy to ridicule new music. But that will do it no harm if it really has enduring qualities.

Roland Hayes, the well known negro tenor, was heard with great satisfaction by a large number of his admirers in the Pleyel Hall. As usual, his singing of the spirituals in negro dialect was particularly welcome, though his interpretation of Italian and German songs left nothing to be desired, except perhaps a more robust and less lyrically smooth voice.

The same may be said of the negro soprano, Roberta Crawford who gave her recital in the Gaveau Hall. The soft and appealing voice of her race lacks the cutting dramatic edge. She was wisely directed in the selection of her program, and there was not a dull moment throughout the long recital. The light and lyrical quality of her really beautiful voice was evident when she sang the air from Gluck's Iphigenie en Tauride in E flat, a diminished fifth higher than the original key of A. Yet it sounded natural and smooth without the least straining after high notes.

An entertaining oddity was the antique lute which Adrienne Mairry played at her recital in the Gaveau Hall. Shakespeare and Milton have written discreetly about the charms of the instrument old Dowland touched in such heavenly manner. It would therefore be presumptuous of me to cause a little rift within the lute by saying that it is no good. It certainly can prove amusing and mildly musical when an artist of Adrienne Mairry's exquisite skill and feeling

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plucks the strings. Perhaps, like Israfel, her heart strings are a lute.

CLARENCE LUCAS.

New Director Reported Engaged for La Scala

MILAN.—According to many reports in circulation, the choice of a new director of the opera at La Scala has fallen upon Adriano Lualdi, composer-critic and member of parliament. He is expected to assume office next season. A.

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STUDIO NOTES

CLAY-KUZDO

An informal recital by pupils of Mme. Clay-Kuzdó was given at her New York studio on the afternoon of May 23. Those playing piano solos were Master Martin Aronstein, Doris Pilzer and Lucille Hochberg. Vocal solos were given by Julia Adler, Gena Rom, Aila Halma, Filomena Papia, Nancy Popson, Ida Seidman, Ruth Vroom, Ida Baril, Anne Miller, Marishka Krantz, Ilona Pilzer, Jack Tatelman, Harold Bier, Charles Mowry and Irving Schmetterling. Mme. Kuzdó regretted that one of her artist pupils, Mrs. Paul Elbin, was unable to appear on the program as she had to leave New York for West Liberty, W. Va., before the concert.

FIQUE STUDIOS

Students of the Fiqué Studios, Brooklyn, were heard, June 26, in their final concert of the season. The program took place at the Fiqué Studios, which were filled with an appreciative audience. There were piano duets by Bela and Streabhog played by Anna Laukhuf and Mme. Lipp Chott and by Henriette Kanarek and Mme. Chott. Among the piano soloists, a talented performer was Marion Smith, who offered God Guard Thee Love (transcription) by Carl Fiqué and Chanson Joyeuse by Ravina. Two violin numbers were played by Bruno Timmermann, head of the violin department, accompanied by Mme. Chott, assistant to Mrs. Fiqué in piano.

Mildred Kennedy, soprano, revealed vocal brilliance and dramatic style in songs by Spross, Scott and others, and Ruth Sattler, contralto, gave of her opulent and flexible voice in Schubert, Logan, Gounod and Hammond numbers. Another excellent soprano was Barbara Eckels, whose coloratura training was finely displayed in an Offenbach excerpt and several songs. Evelyn Gregor, a sweet-voiced child soprano of twelve years, made a very successful debut after fourteen lessons. Rita Farrell scored in compositions for two pianos by Ludovic and Kowalski with Mrs. Fiqué at second piano. Alice Ratiner was another effective solo pianist. A brilliant and original number was the conclusion—a Gavotte by Gossac, with Professor Timmerman playing the violin and Miss Eckels singing a coloratura vocalization without words. Marie Hohner played piano pieces by Liszt and Wachs and Catherine Betz offered a piano solo by Kowalski. Katherine Noack Fiqué was accompanist to the vocalists.

GLADYS McGEE

On June 25 some of the piano pupils of Gladys McGee gave an enjoyable recital at Katonah, N. Y. A special feature was the group of numbers given by the Rhythmic Orchestra composed of members of her class there. Miss McGee also teaches in Mt. Vernon, N. Y., and in New York City.

MARY MILLER MOUNT AND MARGUERITE C. BARR

A recital was recently given by pupils of Mary Miller Mount and Marguerite C. Barr in the Philadelphia studios of these teachers. Piano music offered was by Beethoven, Massenet, Debussy, Chopin, Cyril Scott, Gershwin and Jeno de Donath; vocal numbers, by Wagner, Bizet, Nevin, Spross, Cadman, La Forge and others. Norma Crandall and James A. Bostwick were the pianists. Singers were: Martha Stover, Josephine Sanders, Margaret Anders and Anna Louise Smitt, sopranos; and Mildred Shattuck, Myrtle Castor and Sara Kline, contraltos. Miss Crandall, Mr. Bostwick and Mary Winslow Johnston were the accompanists. There was a large audience which warmly applauded the performance of each student.

MARGUERITE POTTER

The pupils of Marguerite Potter, contralto, have had a busy season. Two made their New York debut—Viola Blanche Harman, coloratura soprano, recently of the American Opera Company, and Robert Malone, tenor. The press gave much praise to these singers, who give Miss Potter credit for their vocal work and for their presentation before the critics. Mr. Malone is soloist at St. Mark's on the Bowery and Adath Temple Israel, and, in addition to his many concert engagements has had thirty appearances over NBC. Christos Vrionides, composer and director of the Byzantine Vocal Ensemble, was heard at Town Hall in January in the role of conductor and singer. Gertrude Metcalf, instructor of voice at The State Teachers College, Trenton, N. J., and soloist and director of the Fourth Presbyterian Church of that city, has had several appearances in oratorio and recital. Elizabeth Ingalls, who completes her tenth season with Miss Potter, in addition to supervising music in eight schools of Westfield, N. J., is director and soloist of the Congregational

Church of that city. Others achieving success are Lillian Bronson, playing in Five Star Final; Gertrude Lyon, with many radio appearances; Mildred Schiesser, Carl Mutschker, Arthur Corregan and Robert McIndoe.

MME. M. T. SANCHEZ

An interesting piano recital by pupils of Mme. M. T. Sanchez took place in Carnegie Chamber Music Hall, New York City, on June 28, before a large audience. Those taking part were Dorothy Gerber, George Fata, Rita Bibbo, Margaret Gerber, Sophie Boronouska, Vito Viola, Elaine Drucker, Charlotte P. Abrams, Ynes Angulo, Cecile Marin, Clare Lapinska, Marie Marin and Rose Baum. They made a creditable showing, revealing the thorough system of their teacher, which includes a theoretical knowledge of the compositions studied with their performance. Mme. Sanchez played Bach's Fantasie and Fugue, and also one of her own compositions, at the close of the recital.

ADA SODER-HUECK

Mme. Ada Soder-Hueck, well known vocal teacher and coach, held a delightful musicale in her Metropolitan Opera House studios in New York, on June 26, at which a number of her pupils sang. Following the program the many guests adjourned to the roof garden, where refreshments were served underneath the stars.

Rita Sebastian, contralto, who has made an excellent reputation both in the concert and radio fields, opened the program with Song of the Robin Woman from Cadman's Shanewis. In this she revealed the beauty and compass of her voice to advantage. Later she sang a group of Lieder with style and feeling, again being heard in the closing group which included Advent (dedicated to Miss Sebastian by the composer, Vera Ward), Five Eyes (Armstrong Gibbs) and Run Mary Run (Spiritual, by David Guion). Those present were quite under the vocal spell of this young artist for whom there should be a brilliant future. Hers is a real contralto and Mme. Soder-Hueck has trained it expertly.

Another artist who made a creditable impression was Gladys Burns, soprano. She offered first an aria from Das Feuerkreuz by Max Bruch, revealing the lovely, pure quality and flexibility of her voice. Intelligible diction was also noted. A group of French and English songs later served to increase the admirable impression made. A lovely personality is an added asset.

Margarita van Voorhis, soprano, is the possessor of a charming lyric voice which was heard in A Pastoral from the opera Rosalinde, by Veracini. The pure Bel Canto of her singing reflected on the teaching method (Garcia) of Mme. Soder-Hueck. Another promising singer was Emily Trabant, soprano, whose rendition of Un Bel Di, from Madame Butterfly, won warm applause. Loretta Billera, a young Italian girl with a limpid coloratura soprano voice, caught interest through her singing of the Bell Song from Lakme. She has great possibilities.

Then there was an unusually good tenor, Vojta Martineck, who sang Spirto Gentile from La Favorita (Donizetti), the Preislied from Die Meistersinger (Wagner), and a duet with Miss Sebastian from Il Trovatore. His voice is sweet, clear and resonant, and he was particularly happy in his Wagner numbers.

All the artists were a credit to Mme. Soder-Hueck, who undoubtedly is one of the most substantial teachers in the city. There are others, perhaps, with a bigger name, but Mme. Soder-Hueck's work speaks for her ability. Edna Sheppard was the accompanist of the evening and lent the singers sympathetic support. And not to be forgotten was the surprise of the program, George Reimherr, well known tenor, who studied with Mme. Soder-Hueck for some years. He graciously consented to sing some German lieder much to the delight of the audience. In excellent voice, he revealed anew his fine voice and artistry. It was a most successful evening!

IRMA SWIFT

Irma Swift, coloratura soprano and well known teacher of voice, presented her pupils in their second Steinway Hall recital for this season on Saturday evening, June 20. The first one was on June 6. Seven pupils took part in the program, and each of them was heard in two groups of numbers.

Alyse Reiley opened the recital with the

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aria, O Mio Babbino Caro, from Gianni Schicchi, and displayed artistic ability and a voice of warm quality. Her encore, Ho, Mr. Piper, was effectively sung. Dorothy Lauro, in her various numbers, demonstrated that she has a promising lyric soprano voice well under control. Interpretative ability was shown in her performance of Roberto, o tu che adoro, from Roberto il Diavolo.

Gertrude Peters sang the Proch Theme and Variations with even and pleasing quality of tone. Staccato Polka was well received as an encore. Hers is a flexible voice of good promise. Ruth Greeley possesses a soprano voice of warmth, and her interpretations are excellent. Pleurez! pleurez, mes yeux! from Le Cid, which Miss Greeley sang feelingly, was followed by Russell's Vale as an encore. Sarah Weinraub, who displayed a voice of warm quality of ample size, was enthusiastically applauded following her groups of songs. The old favorite, Il Bacio, was given for an encore. Roma Jacobs gave an excellent account of herself in her numbers. Una voce poco fa, from The Barber of Seville, was sung with freedom, flexibility, and fine tonal quality. Gertrude Meagher, mezzo soprano of good quality, gave realistic interpretations of her numbers. Voce di donna aria, from La Gioconda, was especially well received.

It was the first public appearance for several of these pupils, but nevertheless they were a credit to the instruction given them by Mme. Swift.

HENRY JACKSON WARREN

Pupils of Henry Jackson Warren of Boston were heard in recital on June 22. The participants were Donald W. Price, who sang numbers by Handel, Howard Fisher and Scott; Thelma Paignon, who interpreted numbers by Massenet and Friml; Mary K. Ogara whose numbers were by Reichardt and Beach; John J. McQuae, Jr., who sang numbers by Frederick Keal and William A. Thayer; Eleanor Graig, whose numbers were by Mozart, Franz and Strickland; Graton G. Howland, singing numbers by Coates, Guion and Edwards; Elsie E. Dickerman, whose selections were by Torelli, Leoni and Rummel; Harry F. Hey, who sang numbers by Strauss, Ireland, and Charles; Marion Wills, interpreting Mozart, La Forge and Quilter; W. Kendall Blake, interpreting Sullivan, Woodman and Gallo-way; Ruth Koffinke, whose selections were by Brahms, Franz and Bassett; Clifton D. Hall, singing selections by Lalo, Somervall and Head, and Elizabeth Spalding who closed the program with numbers by Hart, Grieg and Watts.

These recitals are held regularly each month at Mr. Wallace's studio during the winter and early spring, and the pupils appearing on this program have not been heard before this season.

Corrected Repertoire and Full Casts for Cleveland Opera

According to reports from the thirty-five statewide agents for the Stadium Grand Opera Company of Cleveland, Ohio, great interest is being shown in the six-night festival of open air grand opera in the big municipal stadium.

Aida will be presented on July 28, with Anne Roselle of the Metropolitan in the title role, supported by a chorus of 800 and by Coe Glade, Paul Althouse, Pasquale Amato and others. Cesare Sodero will conduct.

July 29, a triple bill of Cavalleria Rusticana, La Gioconda, and Die Meistersinger will include Elda Vettori, Merle Alcock, Paul Althouse, Henriette Wakefield, Ralph Erolle, James Wolfe, and a host of others, and will be conducted by Paul Eisler.

July 30 includes Carmen, with Coe Glade in the title role; The Bartered Bride, with a cast headed by Anne Roselle, Dreda Aves, Giuseppe Martino-Rossi and Foster Miller, and Die Meistersinger with a new cast. Dr. Howard Hanson, director of the Eastman Institute of Music at Rochester, conducts.

July 31, Aida will be repeated, with Alida Vane making her American debut in the title role, supported by Dreda Aves, Pasquale Ferrara and Amato. Carlo Peroni conducts.

August 1, the Wednesday triple bill will be given but with Helen Gahagan, last of the great Belasco stars of Broadway fame, as Santuzza, supported by Aves, Wakefield and Rossi. Cesare Sodero conducts. Alida Vane has the title role in La Gioconda with Dreda Aves as Laura.

August 2 the opera festival closes with another Aida, sung by Elda Vettori, and a splendid cast including Glade and Althouse.

La Gioconda at Starlight Park

La Gioconda will be given at Starlight Park, New York City, on Saturday evening, July 11. It will be for the benefit of the Free Summer Camp for Poor Children at Lake Ronkonkoma, L. I., under the auspices of the American Rescue Workers. Della Samoiloff will sing the title role, and Michael Feveisky will conduct.

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NEW YORK JULY 11, 1931 No. 2674

Oh Composition, what crimes are committed in thy
 name!

Any American can love The Star Spangled Ban-
 ner; the difficulty is to sing it.

One of the hardest things for a composer to
 learn is when to end his compositions.

The concert manager dances to the fiddling of any
 violinist with drawing power at the box office.

Two things overlooked so far by the musical
 noise-composers: Subway blasts, and munitions ex-
 plosions.

Those persons who say that America does not
 excel in any of the arts, forget the art of appreciat-
 ing the artists who do excel.

One certain way to become a cynic is to hear a
 singing teacher tell how he restored the voice of a
 pupil which a rival pedagogue had ruined.

Of course Ruskin did not have musicians in mind
 when he wrote: "Conceit may puff a man up, but
 never prop him up." Who ever heard of a conceited
 musician?

Some of our modernists ought to glance up occa-
 sionally and read the inscription as they pass the
 Public Library: "Beauty, old yet ever new, eternal
 voice and inward word."

It is as hard for a motor car to find parking
 space in New York and many of the other large cities
 as it is for an American composition to find parking
 space on a New York orchestral program.

Arthur M. See, manager of the Rochester Phil-
 harmonic and Civic Orchestras, called at the MUSI-
 CAL COURIER offices last week on his way to Ashbury
 Park, N. J., where the Civic Orchestra is fulfilling
 a two weeks' engagement under the direction of its
 regular conductor, Guy Fraser Harrison.

The serious illness of Mme. Paderewski at their
 home in Switzerland has somewhat altered the plans
 of her famous pianist husband. Recently he gave
 the first of two scheduled recitals in Paris, after
 which he was called to her bedside, her condition
 having become so alarming, according to reports. Its
 continuance also prevented the former Premier of
 Poland from being present at the unveiling of the

Woodrow Wilson statue in Old Posen, Poland. In-
 stead Paderewski sent a wire of deep regrets to the
 widow of the former American president.

Edwin Franko Goldman has won himself many
 medals for the excellence of his summer band con-
 certs, but he certainly deserves another for having
 given a Bach program, with transcriptions from the
 master's fugues, chorales and cantatas. There was
 a transcription by Albert Chiffarelli of the organ
 fugue in A minor; there was an arrangement, also
 by Chiffarelli, of the chorale, Wachet Auf, from
 the 160th Church Cantata; there was the familiar
 air from the third suite and the familiar Bourree
 from one of the violin sonatas; and there was Percy
 Grainger's Free Ramble on an air from the secular
 cantata, Was Mir Behagt; and finally there was a
 combination of a chorale by J. J. Abert with Bach's
 G minor organ fugue. All of which, as already said,
 is very remarkable, not to say decidedly unusual.

New York Stadium Concerts Begin

On July 7, the fourteenth season of the Lewisohn
 Stadium concerts in New York City began under the
 familiar baton of Willem von Hoogstraten, who will
 direct the first three weeks of nightly performances.
 Succeeding him for two weeks will be Fritz Reiner,
 and then Albert Coates, the visiting conductor from
 England, who will bring the final three weeks to a
 close.

When Mr. van Hoogstraten made his initial bow
 at the Stadium about nine years ago his programs
 were comprised of selections which had been played
 by the winter symphonies. Gradually he altered
 these, sandwiching in novelties and works of the ex-
 treme modernistic tendency. But New York's sum-
 mer concert fans do like their symphonies, for the
 Stadium goers are real music lovers. They attend
 for the love of what the program offers, and not, as
 do many winter subscribers, for the sake of being
 an attendant at a Toscanini or Stokowski concert.
 Audiences at the Stadium seem to be more concerned
 over the program than the conductor (although there
 are many who do have their preferences, of course)
 as long as he is capable and the orchestra plays well
 and gives them what they want.

Doubtless this year's series will draw as large
 audiences as last year. The soloists, too, will do
 much to increase the size. The Denishawn Dancers
 always "sell out" and the Beethoven Ninth and Verdi
 Requiem, with the assistance of the Schola Can-
 torum and distinguished soloists, are likewise a mag-
 net. One might add that the Stadium Concerts
 should become, in time, a lasting memorial to the
 philanthropy of their founder, Adolph Lewisohn.

A Real Loss

With the passing of George Maxwell, American
 musical interests have sustained a real loss. He was
 an organizer of outstanding qualifications, and a
 fearless fighter for the cause he chose to make his
 own. He was one of the men responsible for the
 establishment of adequate protection of composers
 and publishers in America, not only through the
 organization of the American Society of Composers,
 Authors and Publishers, but by his own uncomprom-
 ising attitude as well. He protected the Ricordi
 rights—especially of the Puccini operas—against
 every attempt at infringement—there were plenty of
 them!—and he instilled a healthy fear into those who
 could not or would not distinguish between mine and
 thine.

George Maxwell possessed an attractive and mag-
 netic personality. He was distinguished in appear-
 ance and courtly in manner, with a winning smile,
 affability and kindness. But he was also, where his
 rights were touched upon "hard boiled," and decided-
 ly so. An encounter with him was no pleasant expe-
 rience. He could say "no," and other things, in a
 way that showed that he meant what he said, and
 he did.

Such a man, with the power of a great publishing
 house back of him, was just what America needed
 in the days of its great musical growth and the intro-
 duction of mechanical reproductions.

Emma Thursby Passes On

The whole musical world is mourning the passing
 of Emma Thursby on July 4 at her old Gramercy
 Park home, in New York City, where she held bril-
 liant salons and in former days taught singers who
 later made their claim to fame. Among these was
 another American singer who, like Miss Thursby,
 won recognition both here and abroad, she being
 none other than Geraldine Farrar. Fifty years ago
 Miss Thursby was one of the shining lights of the

concert and oratorio stage, having begun her career
 in the choir of the historic old Brooklyn Plymouth
 Church, where Henry Ward Beecher was the pastor.
 She toured Europe several times, during which she
 won the esteem of the crowned heads. The MUSICAL
 COURIER extends its deepest sympathy to Miss
 Thursby's surviving sister, Ina, and a brother.

Improving Musical Instruments

The experiments being made by Dr. Dayton C.
 Miller, president of the Acoustical Society of Amer-
 ica, leading toward the improvement of musical in-
 struments, may prove of practical interest, or they
 may not. Dr. Miller proposes to devote five years of
 study and research to this branch of musical science,
 but whether or not he will succeed in turning out
 better instruments than those we now have, or more
 colorful ones, remains to be seen.

It may also be doubted that these new instruments,
 were they really invented and manufactured, could
 be brought into use. It seems, at least, to take an
 interminable time to bring the saxophone into our
 orchestras and also the tubas which Wagner used in
 some of his scores, and every composer knows
 the difficulty encountered when he introduces any
 unusual instrument into his symphonic works. The
 chances are that something will be substituted for it
 and that the score will be transcribed, or that the
 music simply will not be played. Percy Grainger is a
 case in point, and much of his music is not familiar
 to us simply because of its peculiar scoring.

What has actually been accomplished in the mak-
 ing of new sounds, or tone colors, as they should
 more properly be called, has resulted from an acci-
 dent of radio manufacture. The radio's tendency to
 whistle, or to have a central beat note with weaker
 notes above and below it, has occupied the attention
 of radio engineers ever since the beginning of broad-
 casting, and has been solved by the use of various
 chokes, resistants, by-pass condensers, wave filters,
 and so on. The result is that many up-to-date re-
 ceiving sets are provided with an attachment by
 which the listener is enabled to bring out the bass
 notes; and the further result is that these receiving
 sets have a thickness of sonority that partially de-
 stroys the familiar tone colors of the orchestra in-
 struments.

Some people feel that the latest development in
 radio music is not altogether an improvement, simply
 because with all its mechanical perfection the musical
 reproduction is not as exact as it was in earlier days
 when the amount of amplification was less.

It would seem as if something might be done to
 develop new and utterly unheard or undreamed of
 tone colors by the radio engineers. The Boston In-
 stitute of Technology is developing two separate de-
 vices that we know of (there may be still more)
 along the line of reproducing musical tone or of pro-
 ducing synthetic tones. This is being accomplished
 by the use of light-sound devices, and it is very pos-
 sible that something of genuine musical importance
 may be given to the world as a result of this and
 other similar investigations.

Light Opera Revivals

It is pleasing to read that Milton Aborn is to ex-
 tend his productions of light operas in New York
 and is to take some of them to Boston, Philadelphia,
 Chicago, and other cities. The list includes the
 Gilbert and Sullivan and Victor Herbert operas and
 also Erminie, Robin Hood, The Merry Widow, and
 so on.

These operas deserve to live. It would be a great
 pity if they were allowed to drop out of sight as a
 result of more recent developments. When opera
 gave place to musical comedy there were many fea-
 tures in the old-time shows that soon came to seem
 too tame for the taste of modern youth, which de-
 manded a girl show, plus vaudeville entertainment,
 plus jazz.

However, musical comedy, like jazz, seems to pall,
 and there are still sufficient of us who like the legiti-
 mate to give it a hope of profitable production.

Perfect for Jazz

According to The Times, always to be depended
 upon for veracity and exactitude, New York is hav-
 ing a try-out of rubber-tired ash cans. One of these
 cans showed a tendency to keep on clanging, re-
 bounding to the pavement on its side with a loud
 report. It was handled, of course, by an expert,
 accustomed to smashing 'em, and he put his heart
 into his work.

What a perfect instrument for the jazz bands!
 And why not employ the D. S. C. (Department of
 Street Cleaning) expert as star performer.

VARIATIONS

By the Editor-in-Chief

Aboard S. S. Europa, June 25.

Much of the thrill and glamour of ocean travel to Europe has vanished. On board this huge steamship-hotel nearly all the first cabin passengers are maritime veterans. They know their London, Paris, Berlin, and all the other foreign highways and byways as intimately as they are acquainted with their home localities in America.

Your hardened Europe-goer walks aboard the liner late and without haste. If it is a midnight sailing he is in bed before the boat leaves the dock. The farewell hysteria on the decks, annoys and bores him.

Next morning he falls nonchalantly into the routine of ocean life, and keeps pretty well to himself all the way across.

Gone are the open conviviality of former days, when all the passengers were on terms of easy familiarity ending in frantic friendships, and everyone exchanged cards and life stories—the life stories often being told to the stewards if nobody else had time to listen.

At the end of the fifth day after leaving New York (and by the time one has learned to find the way from the labyrinthian cabin corridors to all the bars on board), the Europa is in sight of the French coast. No excitement follows. The blasé tourists debark quietly to the tender at Cherbourg; a few saluting blasts of the whistle; we are off for Southampton. Newspapers have been brought aboard, and one reads them while crossing the channel, to see what is going on at the London theaters—mostly plays familiar to the travelers from New York.

I was amused, however, to see in *The Times* that yesterday a horse named Bach, won the North Derby at Gosforth Park, Newcastle; that a Personal Column adv. reads: "Unwanted False Teeth urgently wanted for our Dental Aid Work.—Ivory Cross, 67 A, Welbeck-Street, W.L."; and that under "Hints to Smokers," there is this remarkable suggestion: "To break in a new pipe, leave it to soak in beer overnight, to mellow its raw varnish." Of course, European beer is meant. In American beer, the pipe probably would explode or dissolve entirely.

(Apropos, drinking was light on board the Europa, and no intoxication could be noticed. Evidently Prohibition has worn off as a novelty and an adventure. Excellent draught Pilsener and Münchener beer was obtainable at fifteen cents per half pint glass.)

In *The Times* also, I read of the death of the novelist, Oliver Francis Madox Hueffer, son of the late Dr. Francis Hueffer, who served for ten years as the music critic of *The Times*.

I shall run into the last eight performances of the season at the Covent Garden Royal Opera. In three of them, Rosa Ponselle is the prima soprano—*Traviata*, *Fedra* and *La Forza del Destino*. On July 6, Covent Garden will be given over to Ida Rubinstein and her ballet associates. Included in the repertoire are Debussy's *Le Martyre de Saint Sébastien*, and Ravel's *Bolero* and *La Valse*, both to be conducted by the composer. Sir Thomas Beecham's Lyceum Theater season of Russian Opera and Ballet closes on June 27, with Chaliapin as Prince Igor. It looks as if I shall be able to make the performance of June 26, with the two ballets, Handel's *The Gods Go A-Begging*, and my favorite, *Petrouchka*. Argentina and Karsavina are giving "recitals" this week. Also Ruth Draper. There is a revival of *The Geisha*. No concerts are advertised.

If you wish to know what has become of Strauss' *Die Ägyptische Helena*, it was produced at the Berlin Staatsoper on June 21.

A young man on board this ship sends me the attached communication, which is too good to keep confidential, except the name of the writer:

Tourist, Third Class.

Dear Sir:

I read your name among the passengers, and I inquired and found out you are the man I thought, editor *MUSICAL COURIER*, and music author.

I live in Eureka, Utah, and I would like to talk to you after you read this letter. What I would like to tell you is that, in penning Articles in different musical literature I fail to find very many comments on one of the most unusual musical instruments extant.

With its beauty, elasticity and character in General,

coupled with its ease of mastering, I think it should be more widely known & appreciated.

I might be considered a crank on music as there is nothing I love better than music unless it be good food.

I could play the Harmonica before I was nine years of age. Since then I have mastered the violin, Guitar, (Hawaiian) Gazizitha, Flexatone, Bones, Humanatone. Have played tunes on brass grease gun, such as used to force grease in differential, on bottles tuned with water, on different size of brake drums, musical pitch fork, a tin can with a hole in center with a Guitar C string, also can play a bugle but none can rival for sweetness of tone, unless it is the violin, than the Musical Saw.

About 2 years ago I ran across a sign outside a theatre with a picture of a man with a saw. Above the bill was printed in large letters "Music from a saw!!!"

I seen the man play and afterward again at a dance. I was right close all that evening so I could notice every thing he did. I noticed that the people were astounded at the music & I will confess I was also.

The results was, I made up my mind to play the saw as it was a curiosity and so I got out the old rusty carpenter's saw and in less than 24 hours I was playing "Home, sweet Home." I have appeared on the stage with my instruments off & on for two years & wherever I go it commands attention.

When I first moved to this town I was sitting out on the porch one evening, practicing, and it was amusing to hear the remarks passed.

Three men came by on their way to a show. I was playing "Carry Me Back To Old Virginny" and all three men stopped to hear me play. One said "What the H—L is it



National Theatre in Prague

he is playing?" The second man says, It sounds like a violin & still more like a steel guitar!"

The third man new what it was & told them. They didn't believe it so they came in to see & one said "Well I Will be d—d, that is the first time I ever seen anything like that." "This is worth more than a show. Other people got curious and came in untill about 32 people were around me watching and when I finished playing I had to answer questions.

One woman would not believe the music from a saw but said some one was singing back of the curtain, nor would she be convict untill I played again after sawing a 2 x 4 in two pieces.

I am very interested in promoting the greater use of this instrument in the home & professionally and if you or any one is Interested in it I would be glad to answer any question or enquiry.

You can find me in Cabin 701.

Very respectfully

P.S. Phonograph records are also obtainable.

One of the wireless messages to the daily newspaper published on board the Europa, announced the opening of the Ravinia Opera, with a performance of *William Tell*.

Samuel Emilio Pisa, impresario of the Plaza Musicales, is the voluble and vivid auctioneer of the nightly pools aboard this boat.

John Emerson, playwright, tells me that he is en route to taking his waters at Reichenhall and his Wagner at Bayreuth. I enjoyed John's society untill he asked me to explain the whereabouts of Toscanini's supreme popularity.

Henri Van Dam, the world's leading diamond dealer, puts forth the theory that investment in the gems is the safest way to keep one's money. "Suppose you had bought diamonds in 1928 instead of stocks," is the way Van Dam puts it. His own

adornment in jewels is a cameo ring. He has never worn a diamond. He eats only vegetables and drinks only water. He has bought jewels for and from most of the European potentates, ex and reigning. He bid for the Russian crown collection but did not get it. He is a great friend of Jacques Thibaud, and says, "I admire his violin playing much, and his poker playing even more."

Mrs. Vincent Astor, spending most of her time embroidering, talked enthusiastically between stitches about the New York Philharmonic Orchestra, of which she is an executive committee member. She plays the piano and practises faithfully.

The Lloyd Post (daily newspaper on the Europa) has this amazing item today:

The famous organist Richard Liesche, a student of the universally known Professor Straube of Leipzig, will give one of his weekly recitals in Bremen on the day of the Europa's arrival.

The concert is to take place in the historic Dome of the city at 5.30 p.m. We can very much recommend a visit to this church, which dates back to the eleventh century. For admittance is not charged.

The cellars of the magnificent edifice have the peculiarity that corpses have been preserved there for centuries, without artificial means.

In France, the National Theater, producing serious plays, is receiving an annual government subsidy of about \$80,000. A piffling sum, compared with the amount spent by the American government for the run of a farce called Prohibition.

And by the way, the Paris Conservatoire yearly subvention is 1,564,540 francs; the Grand Opera, 4,800,000; the Opera Comique, 1,500,000.

In struggling Germany, some of the government contributions to the theaters (including opera houses) are Berlin, 5,700,000 marks; Dresden, 3,000,000; Frankfurt, 2,100,000; Cologne, 1,900,000; Hannover, 1,800,000; Hamburg, 1,800,000; Leipzig, 1,600,000; Nuremberg, 1,600,000; Mannheim and Düsseldorf, 1,100,000 each.

News note: "A National Opera is to be established in Athens, Greece. Part of the revenue will come from a tax on horse races."

On this page is a picture of the not unhandsome building which houses opera in Prague, capital of Czecho-Slovakia.

A course in musical criticism has been announced at the Instituto Musicale, in Piacenza, Italy. No doubt the instruction will be based more or less on these points:

That it is safe to praise Bach, Beethoven, and Brahms.

That, before waxing enthusiastic about new music, it is advisable to watch its public reception.

That much must be pardoned in an established performer.

That no measure of severity is too strong in the case of an unworthy debutant.

That, when in doubt about a Sunday article, reliable subjects are, *The Continued Popularity of Wagner*; *The Standstill of Stravinsky*; *The Seventeenth Century Contrapuntalists*; *The Genius of Verdi*; *The Decline of Creative Fertility*; *What Is the Future of Opera?*

That Mozart operas should be demanded.

That when Mozart operas are performed, it must be pointed out that no one knows how to sing them.

That to sit through an entire musical performance of any kind is unethical and an insult to the rest of the critical guild.

This budget must close, as the Europa has just dropped anchor off Southampton, and time and tenders wait for no musical editor.

The stern English passport official asked me the object of my visit to London, and as one must be careful not to say "Business," I answered: "Pleasure."

"I hope you find it, sir," was the dry comment.

"I do, too," I went on; "you see, I'm seeking an antidote for an overdose of American jazz."

Waving me aside, the sour-faced inspector said: "Next passenger, if you please."

England is a serious land these days.

LEONARD LIEBLING.

Stokowski on Russian Opera

Stokowski has returned from Russia with enthusiasm for their national opera. He is lavish in his praise of it. He intimates that there is nothing like it anywhere. It abounds in action, musical excellence, enthusiasm. The only thing, apparently, that it lacks—although Stokowski does not indicate that he agrees that it is a "lack"—is the outstanding soloist, the star. If there is any star, he says, it is the chorus.

Well, that all sounds very fine. We all like action, and well-balanced operatic productions, and enthusiasm, and color, and the rest of it. The Russian ballet was successful for a while because of its action and color. Small-town opera in Germany has been praised for its unity and balance.

But what does the public like? The American public likes stars. We should be ashamed, perhaps, to acknowledge it, but we do (and we somehow do not feel so very ashamed, either). For, after all, stars are great artists. Stokowski, himself, is a star. Whenever he appears in public he stands out above the rest, dominating affairs in spite of himself.

However, this does not mean that we would object to seeing a little more of the Russian idea instilled into opera in America. The constantly moving chorus especially appeals, and if opera could be turned into real drama without marring its musical value, what a delight it would be! Rosing tried to do it, but with small success, chiefly, perhaps, by reason of the forces he had to deal with and the limitations by which he was confined.

Perhaps Stokowski will point out the way.

Music Hath Charms, But—

According to an Associated Press dispatch from Chicago, the Illinois Manufacturers Association has come to the conclusion that music in industry has the same inspiring effect as it does in a military parade. In other words it speeds industry! The association claims that in plants where music is furnished with meals, the workers return to their labor with a light step, light fingers and a light heart. And they are therefore better producers.

What kind of music is referred to we do not know. Probably jazz. This reminds us that the New York Evening Sun of June 6 carried an interesting letter from a Londoner who complained about the Thames being made noisy by jazz loving girls. He said in part: "The sound of the dipping oar is lost in the blare of syncopation from scores of gramophones. Most of the punt parties nowadays are musically inclined. If there is not a machine and records, there is a ukulele and often a saxophone. If these floating

orchestras were few and far between, the residents by the riverside would not be complaining so much. But on a brilliant Sunday or bank holiday nearly every punt has its contribution to add to the medley. The portable wireless set also has added to the clamor, which is most noticeable where the river is so narrow that it is quite possible to throw a stone from one side to the other."

The inference to be drawn in this case should be that Music has both its advantages and drawbacks.

The Chicago Opera Deficit

It will cause no great surprise that the deficit of the Chicago Civic Opera Company during the season just ended is an increase over that of other years, and it may be said that it does credit to the management and the backers of the company that it is so. It shows that they are living up to their ideals of giving Chicago the best in operatic art, whether business is good or bad, and whether money is lost or not. The deficit has been fully covered by the Chicago Music Foundation.

It would seem, to the outsider, that the season in Chicago is too short for the elaborate scale of the productions. The Chicago season is followed each year by a coast-to-coast tour that makes some money (so it is said) for the company. Even so, the season seems too short. It costs so much to start an opera company of these dimensions that the cost cannot be covered in a thirteen weeks' season.

However, the promoters of the company certainly know their city and have reasons for present arrangements. Perhaps the city will not, at the present time, absorb a longer season. That we did not know. After all, the important thing is that the idealism should be there which makes such great opera possible. That is what counts. External details will adjust themselves with time.

At It Again

"To play or not to play" the Fascist national anthem, *Giovinetta*, seems to be the question these days. Although the Toscanini affair in Bologna has quieted down, the other day New York had its own little flurry, without anyone being hissed or stoned. Because Egon Ebert, a Viennese conductor, who claims to be an American citizen, refused to play the Fascist anthem at this week-end's Promenade Concert at Mecca Temple, he quite suddenly found himself minus a job. Paul Sydnor, who instigated these concerts, claims he informed Mr. Ebert some weeks ago that he wanted the Fascist national anthem played at the Friday concert, July

10, in honor of an unknown Italian who was backing the series. Now because of the mix-up, Mr. Sydnor claims the anthem will be played at the three concerts, the other conductors having agreed.

Mr. Ebert, being an American citizen, says he saw no reason for *Giovinetta* being played on an American program any more than the Communist one. And to add to the melée, Emmanuele Grazi, Italian Consul General in New York City, declares he knows nothing about the affair, nor the series of concerts, and Dr. Charles Fama, prominent anti-Fascist and a 32nd degree Mason, states, according to reports, that in view of the "murder" of Masons by the Fascists in Italy, he intends to protest against the playing of the anthem in a Masonic Auditorium. He, too, predicted disturbances if the anthem were not withdrawn from the program.

Those Organ Concerts

The New York American prints the following note: "Although well attended at their inception, the Sunday afternoon organ concerts, conducted under the auspices of the Westchester County Recreation Commission at the County Center, ran into such competition with other summer attractions that the series of concerts has been tentatively discontinued." Perhaps the statement of the reasons for discontinuing the Westchester organ concerts is correct, but if so, how strange is the reason—the concerts are well attended, but are put off because of other summer attractions. Perhaps the item really means that, although well attended at their inception, the attendance fell off so considerably that it was useless to continue the concerts. We hope at least that organ music is not considered of so little importance in White Plains that it is forced to make way for other attractions.

Tibbett and the Spiritual

A press agent's blurb says that Lawrence Tibbett is glorifying the spiritual in his new picture, *The Prodigal*.

Hardly! The best thing he sings in this picture is a simple but very attractive ballad called *Without a Song*. There is more or less Negro music in the picture, with a Negro chorus and soloist, Tibbett being the soloist, but the picture is chiefly drama, music having only a small part in it.

What Tibbett is glorifying is neither American folk song, nor Negro spirituals, but great art, vocal, operatic and histrionic, brought to the pictures. Only a very few years ago he emerged from obscurity, a great artist; he has steadily improved ever since.

Ravinia Opera

(Continued from page 5)

vealed by his delineation and singing of the role of Valentine.

Ada Paggi did well with the role of Siebel, and we proclaim Philene Falco the queen of Marthas. Paolo Ananian rounded up the cast as Wagner, and Hasselmans conducted.

LA BOHEME, JULY 1

Puccini's *La Boheme* keeps its hold with opera-goers, especially when it is presented with a star cast such as put together by President Louis Eckstein.

As Mimi, Lucrezia Bori made a strong appeal and throughout the performance was feted. She sang with her accustomed artistry and acted the role with that charm that has made Mme. Bori better liked annually.

Mario Chamlee was the Rodolfo, a role that suits him well and in which he won several ovations. The first, after the narrative of the first act, completely stopped the performance, and again later in the course of the opera his singing awoke rapturous plaudits.

We have often heard Margery Maxwell as Musetta, but we do not recall having heard her to better advantage in a role which she has made practically her own at Ravinia and in which she scored heavily, her singing of the Waltz being one of the high spots of the evening. Her vocal and histrionic contributions were of such high order that she shared equally with Bori and Chamlee in the esteem of the public.

Mario Basiola as Marcello, Virgilio Lazari as Collene, Desire Defrere as Schaunard, Paolo Ananian in the dual role of Alcindoro and Benoit, and Marek Windheim as Pargpignol, rounded up the excellent cast.

Chorus and orchestra did efficient work and the whole performance reflected credit on Gennaro Papi, who presided at the conductor's stand.

LOHENGGRIN, JULY 2

The first performance this season of Wagner's *Lohengrin* added to the renown of the Ravinia company. Elisabeth Rethberg, with her angelic voice, brought to the part of Elsa the poetic note so often missed by

other sopranos. Her Elsa might be taken as model both as to singing and acting. During the first intermission we heard many patrons rhapsodizing loudly, stating to one another what a lovely voice has Rethberg, what an artist she is, what a big factor in the personnel of Ravinia! To all those exclamations we agree, as we, too, are known as a Rethberg fan and the oftener we hear her, the more we admire this delightful singer.

Edward Johnson has often been heard here in the title role, and on no occasion was he found wanting. Again he scored heavily, as usual.

The second act having been restored for the first time here, Julia Clausen finally had an opportunity to show that her Ortrud of today is as effective as the one she presented at the time of her debut with the Chicago Civic Opera Company. The duet between Elsa and Ortrud as sung by Rethberg and Clausen proved one of the best moments of the performance.

Alfredo Gandolfi, who was heard here for the first time as Telramund, made a great deal of the role. Endowed with a beautiful voice, this young baritone, who at one time was a member of the Chicago Opera, has made such big strides in his art that those who heard him a few years ago could hardly believe that it was the same man. Indeed, Gandolfi has much more than a voice; he has brains, musical intelligence, and his Telramund may be classified as one of the very best we have had at Ravinia. It may be added that Gandolfi has an excellent German enunciation and as his diction is very clear, his fine delivery of the German text added materially in making his performance praiseworthy in every respect.

Louis D'Angelo was good as the King; Likewise George Cehanovsky gave a splendid account of himself as the King's herald.

The chorus sang well, the orchestra under the direction of Hasselmans gave a splendid account of itself, the stage management was more than adequate and the new scenery of the second act was gorgeous. A big night for Ravinia!

SAMSON AND DELILAH, JULY 3

The performances of *Samson and Delilah* on Friday and that of *La Rondine* on Satur-

day night will be reviewed next week, due to the Fourth of July celebration.

RENE DEVRIES.

Johann Strauss Theater Closed

In Vienna, recently, the famous Johann Strauss Theater closed its doors to make way for a movie house. Vienna, the city of light operettas, has now but two theaters devoted to that type of entertainment—the Theater an der Wien, and the Stadttheater, both belonging to Hubert Marischka, owner of the Karcag Publishing Company. More than a dozen successes originated in the Johann Strauss Theater.

Ondium Heard in Paris

The Ondium, a new radiophonic instrument, was recently played at the Pleyel Hall, Paris, by Gaston Wiener, pianist. It consists of a diffuser, a transformer, and a large box shaped like a tortoise with keys which are moved by a handle. This is placed upon a chair. When played, the sound ranges between that of a musical saw and a double bass. The finest sounds, however, are in the middle register and give the impression of a muted saxophone. But as a solo instrument the sound is commonplace. Bach, Schubert and Martini selections were played, yet the Ondium seemed more in place for jazz.

Symphonic Concerts for Children

A series of four symphonic concerts for children at White Plains, N. Y., next season seems probable, according to an announcement by the Westchester County Recreation Commission. A conference held at the Mt. Kisco home of Mrs. Eugene Meyer, the commission's chairman, brought the idea closer to realization. Mrs. Meyer presented a plan to give two concerts during the school year and two in the spring. Albert Stoessel would direct them. Should the plan go

through, it is the intention of the sponsors to make familiar to the children as long before the performances as possible the items of each concert.

Aborn Operetta Season to Continue

Milton Aborn recently concluded a deal with the Erlanger interests whereby his Gilbert and Sullivan season will not only run during the entire summer but will also extend throughout the winter. This will mean no idle period of his forces intervening. The series has attracted such extraordinary patronage that Aborn's judgment would seem to be well founded. The *Pirates of Penzance*, fifth of the Gilbert and Sullivan list, continues in popularity and will be succeeded by *Iolanthe*.

When the gamut of these shall have been run, Mr. Aborn will turn to other scores for the fall and winter schedule, such as: *The Red Mill*, *Sweethearts*, *Naughty Marietta*, *The Geisha*, *San Toy*, *Dolly Varden*, *Erminie*, *Mme. Pompadour*, also *Robin Hood*, *Merry Widow*, *Chocolate Soldier*, *Firefly* and the *Bohemian Girl*. For the holidays he has in mind a big production of *Jack and the Beanstalk*.

The operetta season in the fall and winter, however, will not interfere with the proposed Gilbert and Sullivan road tour.

Contest for Italian Composers

The music house of Carisch of Milan is holding a contest, open to Italian composers residing either in Italy or abroad, for (1) a trio, for piano, violin and cello; (2) suite, for piano and cello; (3) suite, for piano and violin. Information concerning the contest may be obtained from Casa Editrice Carisch, Viale Veneto, 38, Milan.

Busch to Conduct in Rome

Fritz Busch has been engaged to conduct a series of concerts next winter with the Augusteo Orchestra in Rome.

THIS, THAT, AND THE OTHER THING

RADIO

Rumors and Facts

A series of broadcasts featuring original musical compositions in which the respective composers will conduct an NBC salon orchestra, was inaugurated over an NBC-WJZ network on July 9, from 7:45 to 8:00 P. M., E. D. T., and will be heard over this network each Thursday thereafter. Clifford Vaughn was the first composer represented, directing three of his latest compositions: Leda and the Swan, Green, a pastoral from his Color Ballet, and Valse.

The first concert of a summer series originating at the Michigan camp of the National High School Orchestra and Band, will be presented over an NBC-WJZ network today from 9:00 to 9:30 P. M., E. D. T.

Frances Alda, former Metropolitan Opera star, is dividing her time between the beach and the NBC studios this summer. Speaking of the M. O. H., if the NBC succeeds in putting the opera performances on the air next fall, it is possible that Richard Bonelli will be heard for the first time from the Broadway house.

B. A. Rolfe and the Lucky Strike Orchestra will soon present an entirely different type of program over the air. It is rumored that there will be a new announcer—this time chosen from the fair sex.

Radio tribute was paid to Stephen Collins Foster during a birthday program broadcast over an NBC-WEAF network on July 4, during which numerous Foster works were played and sung. The program was a chronology of Foster's musical career. It brought to the listening audience several songs almost unknown and seldom credited to Foster.

The N. B. C. rebroadcast part of the three-day music festival held in Bad Homburg, Germany, from July 6 to 9.

Norman J. Carey, baritone, broadcast over WOR Sunday evening, June 28th. He sang several Irish compositions with his usual artistry. Many letters of appreciation have been received by Mr. Carey.

Because of the serious illness of his wife in Switzerland, Paderewski was unable to participate on July 4 in the international NBC-Polski Radio broadcast honoring Woodrow Wilson.

The Revelers, back from abroad, returned to the air (NBC) on July 6 after an absence of two months given over to a concert tour of Europe. This was the fifth European tour of this famous male quartet in the past six years.

William James Long, ten years old, came to New York last week as a stowaway on the Boston, of the Eastern Steamship Lines. He said his purpose in coming to New York was to see the radio stars whose voices had thrilled him.

Whitman Bennett, litterateur and collector

of rare artistic works, continued his informal chats over the Columbia network with a talk about John Howard Payne, author of Home Sweet Home, on July 2. Among other things, Mr. Bennett told his listeners that Payne was a close friend of Washington Irving; that, like Irving, he never married, and that Home Sweet Home, which was the hit of Payne's opera, Clari, made everybody rich except the author.

Rudy Vallee will be the Fleischmann attraction for at least another year, if we are not mistaken in our guess. While lunching with the popular orchestra leader this week he was asked the question but would neither confirm nor deny it. Anyway, we feel very safe in answering for him—and why shouldn't he continue?

ACCORD AND DISCORD

Among Musical Courier Readers

More About the Same Thing

New York, July 3, 1931.

Editor, Musical Courier:

I was exceedingly interested and gratified to note that Edmund J. Meyer, in his letter of June 12, published in the MUSICAL COURIER, issue of June 27, has rescinded his original contention that the larynx was not made to sing with but to sing through, and now agrees with me that tone is originated by the action of the breath upon the vocal chords. He also admits that the larynx is the only tone producing mechanism which we possess, so that the discussion which was originated by my letter of March 23 (in the MUSICAL COURIER, issue of April 4) is now settled.

Mr. Meyer, however, now asks me to tell him where I get "color, quality, character, feeling and emotion" and how I put it in the tone. The only part of this question which belongs in this discussion is that which refers to quality. Color is frequently used in connection with tones, but quality covers the subject thoroughly. The quality of a tone (whether of the voice or any other instrument) is determined by the relationship and varying intensity of the fundamental and overtones. If Mr. Meyer doubts this he can refer to any textbook upon the subject of acoustics. Voice tone has been analyzed many times and all that has been found is a fundamental and overtones, for voice is air waves, no more, no less. Whatever is expressed in a voice is the result of different combinations of these tones; emotion cannot exist as a separate entity. For instance, the radio picks up the sound waves of the voice, converts them into electrical waves in which form they are broadcast, then they are reconverted into sound waves. How is the supposed emotional content of a tone conveyed to the listener when it has been subjected to such a process? It seems to me that Mr. Meyer confuses the singing of a song with the production of tones. The singing of a song calls for varying dynamics, pitch, words and a musical background. When these are blended skilfully they call forth emotion in the listener, who is apt to believe that all these are inherent in the singer's tone. This, however, is more truly

I See That

A series of operettas will be given at Jolson's Theater next season.

Louis Gruenberg's Enchanted Isle has been presented by the Juilliard Foundation to the Salzburg Orchestral Academy.

Shura Cherkassky was lauded in his second South African tour.

The Rochester Civic Orchestra is having a two weeks' engagement at Asbury Park. Wilhelm Furtwängler was in an airplane crash but escaped unhurt.

Charles Kullman, American exchange student at the Hochschule in Berlin, has been engaged as a regular member of the Berlin State Opera.

Marion Talley denies that her radio date

on July 13 will mean her "come back," but there is reason to believe she may soon return to opera and concert.

Richard Tauber, German tenor, will make his American debut next October.

Orchestral concerts are given in Hyde Park, London, at an admission fee of ten cents.

It is reported that Adriano Lualdi will be the new director of the opera at La Scala.

L. Leslie Loth will teach in Spokane, Wash., this summer.

Coleman F. Goetz, composer of I'm Afraid to Go Home in the Dark, is dead.

It is reported that the deficit for the Chicago Civic Opera Company last season was \$1,079,483.

The Sunday afternoon organ recitals at the County Center in White Plains have been tentatively discontinued.

Estelle Liebling has been called "famous teacher of famous artists."

Rosa Ponselle missed a performance at Covent Garden due to laryngitis.

Ernest Knoch will conduct three concerts with the Vienna Symphony Orchestra, Juliette Lippe, soloist, on July 15.

Maria Jeritza sang a performance in Vienna recently with a bandaged hand which had been cut by a broken window.

Paul Althouse scored two successes in Havana when he sang there recently for the first time.

La Argentina's dream is to have her own Theater of the Dance.

Sol Hurok returns home soon with many new plans.

Henri Deering is booked next season with the Cincinnati Symphony Orchestra.

Gertrude Wieder is rusticated at her camp in Vermont.

Mildred Dilling played for the second time this season at the White House at the reception in honor of the King and Queen of Siam; the queen, incidentally, plays the harp very well.

Artist-pupils of Blanche Marchesi are having the type of successes that reflect credit upon this distinguished musician's teaching.

Mme. Pilar-Morin is enjoying a short rest after a busy season in her Studio of the Theater.

Grace Hofheimer will continue teaching throughout the summer.

Adolfo Betti writes he is indulging himself in a real good rest in his native Italy.

Oscar Seagle's summer colony at Schroom Lake, N. Y., is going strong.

The Atlantic City Steel Pier Opera season, under Jules Falk, opened its third season on June 21 with Carmen.

Lisa Roma has sailed to sing the title role of Von Schilling's opera, Mona Lisa, in Berlin this summer.

Paderewski was unable to attend the unveiling of the President Wilson statue in Old Posen, Poland, due to his wife's continued illness.

Gladys McGee's Katonah, N. Y., pupils made a favorable impression in a recital recently.

Milton Aborn had arranged with the Erlanger interests for the continuation of light operas next fall and winter.

Betty Tillotson has booked Albert Edward Ransome, tenor of the Metropolitan Opera, for a number of pre-opera season dates.

Dorothy Gordon is summing at her home on Lake Sunapee, N. H.

Charlotte Lund will issue an attractive program, filled with all sorts of interesting things for children, at her operas for children at Town Hall next season.

Following Luella Melius' recent broadcast over the Maxwell House Hour hundreds of telegrams of congratulations were received.

Carmela Ponselle flew to her camp at Orchard Beach, Me.; Sister Rosa's wire-haired pet Whiskers, went along, too.

Alma Simpson has returned from a trip to the Far East.

Calvin M. Franklin has returned to New York after spending a month on the Pacific Coast investigating the musical situation.

Abram Chasins has been invited to play his piano concerto with the leading orchestras of Europe.

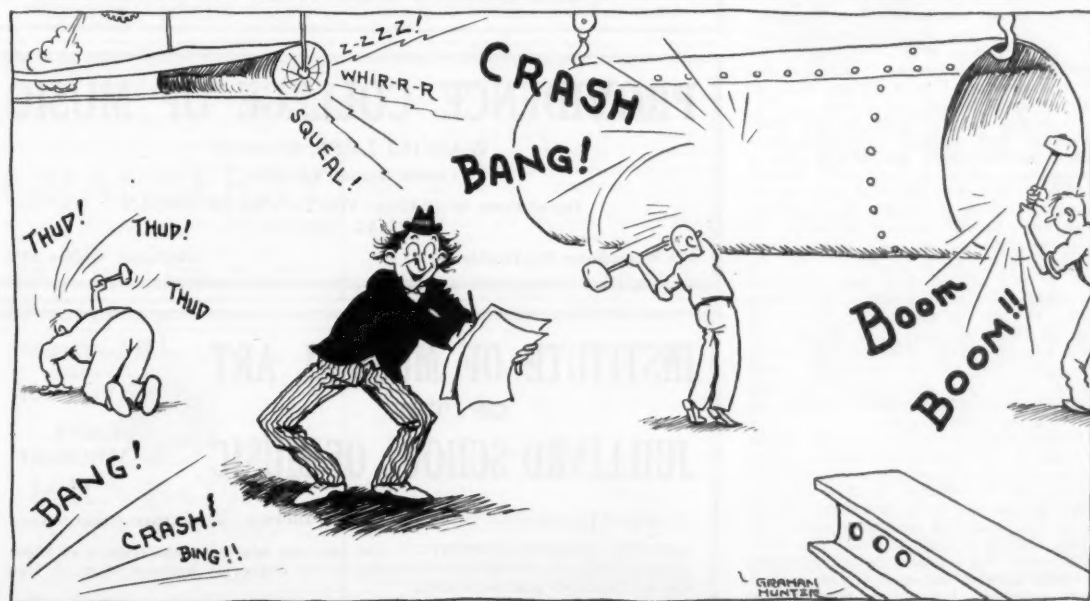
A free scholarship is offered at the Guilman Organ School, Dr. William C. Carl, director.

Emma Thursby is dead.

The fourteenth season of the Lewisohn Stadium Concerts in New York City, Wilhelm von Hoogstraten conducting, opened on July 7.

Charlotte Lund appeared recently on a benefit program in North Stamford, Conn.

William Reddick has resigned from the New York Opera Comique.



MODERNISTIC COMPOSER: "BOY! WHAT A PLACE FOR INSPIRATION!"

Betty Tillotson Believes College Training an Asset in Managerial Field

New York Manager Discusses Many Interesting Points in Interview, Including Her Own Views on the Running of a Successful Managerial Office

Betty Tillotson, New York concert manager, recently consented to be interviewed. It is always pleasant to visit her attractive office, which has the air of an artistic studio, as well as a hustling business office. We have found our informal visits to Miss Tillotson always interesting; besides one always gets a new viewpoint, for she is so eagerly enthusiastic, abruptly honest, and "up and doing."

One sees signs of the eternal feminine in this young woman's presence, law and order, above everything else, pride in the appearance of her surroundings. She is a great lover of color and light. One naturally thinks of her as being a lover of beauty, and, above everything else, her prompt attention to the most minute details, her courtesy, and kindness, combined with the knowledge of the general affairs of the world, prove her to be a woman with a cultural background. If one were to look back into her family history one would find that the name Tillotson has meant much in the annals of English life, and, while Miss Tillotson is all American, by birth and living, there is no offsetting her English ancestry.

Asked to give an explanation of her unusual and rapid rise in the managerial field, which at its best is not an easy world to

conquer, Miss Tillotson said: "If I have any success I attribute it mostly to my office organization and artists' service. No matter how few artists we concert managers have, even though it might be only one, we are artists' managers. There is no contradicting that, and if we obligate ourselves to manage even one artist, that is a great responsibility, as there is no artist living who wishes to miss engagements if he can have them and fill them. No artist, regardless of who he is, would want his manager to ignore requests for his services whether they be from Squedunk or a metropolitan city. First of all our organization gives efficient office service. We train our assistants to act in all capacities so that any information which might be required by visiting committees, managers, club presidents, etc., may be given quickly and completely. Second, our representatives are people with personality and culture. This they must have before we start to train them. Every person in this office is a college graduate, and added to that has had musical training. Third, each person goes personally into the field, acquainting themselves with musical conditions in each city and town. My private secretary can tell you how much such-and-such a committee has increased its musical appropriation this year, and incidentally how much such-and-such an organization has decreased its appropriation."

At this point Miss Tillotson said: "You must not think I am high hat or feel myself superior. My best friends and acquaintances are in all walks of life.



LILLIAN REHBERG,

winner of first prize for cellists at the recent biennial convention of the National Federation of Music Clubs. Both Miss Rehberg and Miss Bernhardt are National Music League artists. (Elsin photo.)



LOUISE BERNHARDT,

winner of the first prize for contraltos, awarded at the recent biennial convention of the National Federation of Music Clubs in San Francisco. Miss Bernhardt is a new member of the Chicago Civic Opera Company.

and have to begin all over. That is bound to happen to most of us. We have no boasts to make here, we do our best for our artists and the people who employ them. If we don't get the engagement this year we never show disappointment or resentment, and are glad the other fellow got it, but we try again next year.

"We try to understand our artists and have them understand us, but this is not always easy. We do not believe in trusts unless that particular trust makes it possible for everyone who has earned their spurs to share in business. It takes long years of work and honor to build a reputation in any field of endeavor and when business adopts the Golden Rule, 'Do as you would be done by' then will business be just."

"I have no grievances against any other managers in the world. I have sold other managers' artists. I have rented halls from other managers. I have learned from them, and I am thankful that now they treat me as one of them. This was not an easy thing to accomplish in the great city of New York for don't let any woman tell you that a woman does not need the help and assistance of men. We all do. Women never have and never will see a time when they could or would run the affairs of the world alone. The mind of man is a power. Exceptions to all rules, yet, but I never flatter myself that I am that exception. To build up in New York, what a dream and how long it takes! And my dream,

as you know, has always been of just the right kind of a concert hall. I'd like to build it myself, but if I can't, let some one else do it, but for goodness sakes let it be ideal, not only in acoustics and architecture, but also in its management, which is more important than all the rest.

"Oh, yes, I have taken many stars this year. One has to make money, unfortunately, but always will I feel that I am fitted to advise, promote and round out the young artist. I specialized in that for many years, and during the coming year I have already arranged to instruct and acquaint the student and young Americans who plan a professional career. Before ever starting to study for this, parents and young people should know what a music career involves. They must not be allowed to go on studying, always studying, expecting that when they have completed their studies some manager is going to suddenly present them to the world, where they will gain wealth and fame. For this reason, at certain periods during the winter I have arranged to give information and advice to groups of aspiring young musicians. You might call it vocational. Surely I should know this subject."

Hughes to Play in Virginia Capital

Richmond, Va., will hear Mr. and Mrs. Edwin Bethany Hughes in a two-piano recital next season on November 23 under the auspices of the Woman's Club of that city.



BETTY TILLOTSON

Many of my pet philosophies have been learned from my Italian barber, just below me in this building. I do not think that it is necessary for everyone to have a college background. There are many young people who go to college who should have gone into business upon leaving high school, but for our situation I have proven that the college trained boy or girl is best.

To do this thing well one can not spend all of his time outside. It is a business that cannot and must not depend upon a personality. All must learn every branch of this work. Both the road and the office work must be thoroughly done, with no more stress on one than on the other. A busy executive unfortunately cannot be in all parts of the world at once. I may be able to hire a good road man and grow dependent upon him, which I have often done. He may be able to sell artists but fails on the detail end, which always connects with the office. After all, the executive cannot keep tabs on everything a road person does. For this reason we train them for all branches—publicity, selling, advertising and office regime.

"Live and Let Live," is my motto, and always leaves behind no enemies. There is no satisfaction in getting even, and there should be no rivalry in this business. There is some law in this world that teaches us all how dependent we are on each other. Every once in a while the cord that binds us together, has a queer way of tightening, to show us how universal is our need to work together. It's not so nice to start up the ladder and then suddenly slip back

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Edwin Hughes' Fort Worth Master Class



EDWIN HUGHES (center) AND MEMBERS OF HIS FORT WORTH MASTER CLASS IN PIANO

Edwin Hughes conducted a four weeks' master class for pianists at the Fort Worth, Tex., Conservatory during the month of June. The class was attended by forty students, a number of whom are shown in the accompanying photograph. Mr. Hughes is in the center of the first row; next at the right in the photograph is Jewel Bethany Hughes, and next at the left, Jeannette Tillett, president of the Fort Worth Conservatory.

Mr. Hughes is now holding his fifteenth annual summer master class in New York, with a large attendance representing all sections of the country. As the *MUSICAL COURIER* goes to press the first of the series of recitals by his artist-pupils is scheduled to be given at the Hughes Studios, with

others to follow. The first recitalist is John Crouch, on July 8. This will be followed by Teddy Risech and Esther Bjenfang, July 15; Alton Jones, July 22; Marvin Green, July 29; and Hazel Carpenter, August 5. A final recital is to be given by Edwin and Jewel Bethany Hughes, on August 12.

La Forge-Berumen Concert

A concert was given at the Darien High School, Darien, Conn., June 23, under the direction of Frank La Forge and Ernesto Berumen. Richard Crooks, the noted tenor, headed the list of singers and was followed by Emma Otero, Cuban coloratura; Mary Frances Wood, pianist, and Harrington van Hoesen, baritone. As an added attraction Mr. La Forge presented a group of forty solo voices in two choruses for mixed voices. A large audience greeted the performers with enthusiasm and all were obliged to add encores.

The program opened with the chorus singing Mr. La Forge's Sanctuary, with incidental solos by Hazel Arth and Nathaniel Cuthright. The ensemble reached an impressive climax in this song and were greeted with enthusiasm. The voices were all trained in the La Forge method and this produced unusual blending. Following this Mr. Crooks sang Rodolfo's Narrative from La Boheme, in his own inimitable style. He added Quest o quella from Rigoletto.

Miss Wood was next heard in a group of Liszt. She has a notable technique and plays with great refinement and feeling. Mr. van Hoesen then sang English numbers. He has a rich voice of ample range and varied tone colorings which he employs with intelligence and skill. The Polonaise from Mignon was next heard, sung by Miss Otero. Miss Otero has a smooth and polished vocal equipment in addition to a voice of fine quality and extremely wide range. She executed the difficult runs and trills with agility and accuracy, and gave a beautiful example of the coloratura art.

The quartette from Rigoletto was next sung by Mary Lawrence, Hazel Arth, Mr. Crooks, and Milford Jackson. One would have to travel far to hear this famous number done any better. Mr. Crooks then sang songs in English. He reached a high degree of vocal achievement in Ah, Moon of My Delight from In a Persian Garden. He concluded the group with Mr. La Forge's song Into the Light and was obliged to repeat it. Mr. La Forge was at the piano for all the singers and played in his customary unsurpassed manner. All of the singers who participated in the concert are voice students of Mr. La Forge.

Mr. Crooks and Mr. van Hoesen gave a fine interpretation of the duet from La Forza del Destino. The applause was tremendous.

In conclusion the chorus sang the Waltz and Chorus from Faust with incidental solos by Mary Lawrence, Elizabeth Andres, Harold Haugh, and Milford Jackson. This number, brilliantly sung, was a fitting conclusion to a program of outstanding excellence. Beryl Blanch and Mary Frances Wood accompanied the chorus at the piano and Mr. La Forge conducted.

Althouse Scores in Havana

On June 28, Paul Althouse appeared as soloist with the Orquesta Filarmónica de Havana, Cuba, and on the day following in recital. Dr. Agustin Batista, vice-president of the orchestra, cabled Haensel & Jones, the tenor's managers, as follows: "Althouse scored great success with the Philharmonic Orchestra and in a song recital. I am very grateful to you for recommending and facilitating our having him."

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Chicago

(Continued from page 8)

violin concerto in A minor on the program presented jointly by pupils of Miss Webb and Mrs. Seifert-Johnson in the Little Theater on June 21. Miss Webb's violin ensemble furnished the accompaniment for the concerto. Ellen Ridley, another pupil of Miss Webb, played a recital at the Western Springs Episcopal Church on June 8.

Leonora Padilla, soprano, pupil of Vernon Williams, has been engaged to sing regularly at the dinner hour musicals at the Allerton House. Next season Miss Padilla will appear in club recitals under the direction of the Artists Recital Bureau. Beulah Hollingsworth, soprano, was soloist on the NBC Variety Hour, June 8. Miss Hollingsworth is also a pupil of Mr. Williams.

AMERICAN CONSERVATORY NOTES

The regular weekly program in Kimball Hall on June 27 was given by members of the Adolf Weidig composition class. The program included shorter compositions for voice and various instruments and larger forms for ensemble groups.

Pearl Appel, of the piano faculty, presented her pupils in recital in Conservatory Hall on June 20.

Piano pupils of Ruth Alexander were heard in recital in Conservatory Hall on June 24.

Piano pupils of Esther Hawkins were presented in recital in Studio Theater on June 14 in the afternoon, and piano pupils of Sonia Korp in the evening of the same date.

Samuel Thaviu, violinist and artist student of Mischa Mischakoff, was the winner

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in the National Young Artists final violin contest, held in San Francisco under the auspices of the National Federation of Music Clubs.

Lela Hammer, of the piano faculty, presented her pupils in recital at Western Springs Community House on June 16.

Crawford Keigwin presented the Junior members of his piano class in recital in Conservatory Hall on June 16.

Natalie Kudeis, talented young pupil of Louise Robyn, of the American Conservatory faculty, played the A flat major Ballade, by Chopin, during the intermission at the Chicago Public School Music contests, held in Orchestra Hall, June 11.

Fern Weaver, pianist, with Maria Matyas, soprano, played a return engagement at Dixon, Ill., on June 19.

Earl Armil, of the faculty, presented his pupils in a recital in Conservatory Recital Hall on June 27.

\$500 Music Prize Offered

Mrs. John Hubbard, of Paris, has offered, through the Association of Music School Settlements of New York, a prize of \$500 to be competed for in an international contest for an unpublished composition suitable for performance by schools and amateur groups. The composition must be in one of these forms: for string orchestra; for chorus of mixed adults' or children's voices, or women's voices, with string accompaniment; for two pianos with string orchestra accompaniment; for chamber music ensemble; or for dance ensemble and chorus, necessitating, however, no more than fifty minutes for production.

The contest closes December 1, but compositions must be submitted by September 1 to the prize composition committee of the association, of which Marion Rous is chairman. Offices are at the Barbizon Plaza, New York City. Compositions must be submitted by registered mail with nom de plume.

The work will be performed in New York in the spring of 1932 by the combined forces of the associated schools. The prize winner, it is understood, cedes to the association the exclusive rights of performances for one year, including broadcasting rights, from the date of award.

Banff Summer Music Season

The experiment of a light opera season at Banff in the Canadian Rockies proved so successful last summer that the Canadian Pacific Railway is repeating it this year, and has engaged artists for performances during July and August, to be presented twice a week in the large ballroom of the Banff Springs Hotel. The programs will include Gilbert and Sullivan operettas, scenes from Carmen and Faust, three Canadian ballad operas with musical settings by Ernest MacMillan, Healey Willan and R. G. Manson, all of Toronto. Alfred Heather again directs the operas, and the singers are recruited from the group known to the radio audiences as the Musical Crusaders, which were a feature of Canadian broadcasts last winter. These artists will also appear on the Friday evening radio hour which the Canadian Pacific Railway broadcasts during the summer from Banff, and will take part in the Scottish Music Festival held in connection with the Banff Highland Gathering at the end of August.

Eighth Season of Artistic Mornings

The Artistic Mornings, Inc., S. E. Piza and Bruno Zirato, directors, announces the eighth annual series at the Hotel Plaza, New York City. There will be eight concerts, beginning November 5 and continuing November 12 and 19, December 3, 10, 17 and 29 and January 7. At the first concert Maria Jeritza and Paul Kochanski will appear. Others already engaged include: Ruth Breton, Yvonne Gall, Rosa Low, Grace Moore, Nina Morgana, Lily Pons, Harold Bauer, the Salzedo Harp Quintet, George Copeland, Nelson Eddy, Robert Goldsand, Richard Tauber, Lawrence Tibbett and Efrem Zimbalist.

Tetrazzini's Farewell Tour

Louisa Tetrazzini, world famous coloratura soprano, will return to America in October to begin a farewell tour of this country. She is fifty-seven years old this year, according to her manager, R. E. Johnston, and she contemplates giving twenty concerts in this country before she returns to Europe. The hearty reception she received after her appearance at a charity concert in Rome last spring led her to make the decision to sing here again.

Richard Bonelli Returns

Richard Bonelli, baritone, of the Chicago Civic Opera Company, returned from a European vacation, July 4. Mr. Bonelli was obliged to curtail his holiday somewhat, owing to the illness of his mother in Syracuse, N. Y. Mr. Bonelli will sing on the Maxwell Hour, July 23, and will then go to California to appear as soloist with the

orchestra at the Hollywood Bowl, August 11 and 28.

Stadium Concerts Begin

(Continued from page 5)

ing the popular Beethoven number, because it is a matter of record that this work is among the favorites of the Stadium public. The writer was able to hear the close of the second movement, and it was with regret that we were obliged to leave, because, judging the entire performance by these two movements, it might readily be said that the conductor and orchestra performed the work with loving care.

It is to be noted that the acoustics of the Stadium have been greatly improved by the removal of certain paraphernalia; the slightest inflection of tone and the most detailed phrasing were clearly heard.

After the first part of the program and during the intermission, Adolph Lewisohn, foster-father of the concerts, was introduced by the conductor, and after extending a cordial welcome to the audience told of the season's plans, already reported in the MUSICAL COURIER.

Preceding the opening of the concert Mr. Lewisohn gave his annual dinner in honor of the occasion, at the Claremont, a large number of New York's distinguished musicians and music lovers being his guests.

Experimental Theater of Grand Opera Gives Concert

A large audience gathered at the Roerich Museum Theater on June 25 to hear an operatic concert given by advanced pupils of Adamo Gregoretti, founder and director of the Experimental Theater of Grand Opera of New York, one of the objects of which is to prepare and give young artists experience in appearing before an audience prior to beginning their professional careers. On this occasion there were excerpts from Il Trovatore, Verdi, La Traviata, Verdi, and Cavalleria Rusticana, Mascagni, and the participants gave evidence of excellent and well trained voices, many of them displaying all the fundamentals necessary for a successful operatic career. Special mention must be made of Rebecca Smith, who sang Violetta in Traviata, for she possesses an unusually fine soprano of wide range and sings with charming grace and style. Rachel Leon at the piano was a valuable asset to the enjoyable program.

Not alone is Miguel Sandoval a pianist of high standing, but is also a skillful conductor, as was evidenced throughout the entire performance.

McClanahan Giving Course of Lectures

Richard McClanahan, well known advocate of modern methods in piano study, is giving two lectures weekly on the fundamentals of teaching and playing, at his Steinway studio. Mr. McClanahan is a representative of the Tobias Matthay Piano-forte School, of London; instructor in piano for the Department of Fine Arts, New York University; and director of music in the Riverdale Country School. The Glee Club from this school is at present making a tour of England.

Mr. McClanahan will close his work on July 23, and will then go to Mt. Desert, Me., for a six weeks' vacation, reopening his studio on September 15.

Esther Johnson at Salzburg

Esther Johnson, young Amarillo, Tex., pianist, has been chosen as one of the official soloists at the Salzburg Festival this summer.

Sailings

JOSE SANTIAGO

José Santiago, winner of the Caruso Memorial Scholarship, sailed recently for Italy. He will go to Milan, later joining his teacher, Romano Romani, for work during the summer. His plans for the fall will be announced later.

ANNIE FRIEDBERG

Annie Friedberg, concert manager, of New York, sailed for Europe, July 1. Miss Friedberg will confer with artists whom she plans to bring to America next season. Among the attractions will be the farewell tour of one of the world's greatest violinists. Miss Friedberg will visit Berlin, Vienna, Munich and Dresden, take a short rest cure and return to America late in August.

ESPERANZA GARRIGUE

Esperanza Garrigue, noted vocal teacher, of New York, sailed for Europe, June 25. Mme. Garrigue will return to open her studio, October 1.

ALICE GARRIGUE MOTT

Alice Garrigue Mott, prominent teacher of voice, of New York, sailed for Europe, June 20. Mme. Mott will reopen her studio here, September 15.

Hollywood Concerts Open

LOS ANGELES (By telegram)—A splendid opening concert initiated the Hollywood Bowl season. Twenty thousand people packed the beautiful out-door amphitheater. Walter Damrosch was enthusiastically received, presenting the Symphony in D minor, by Cesar Franck, in a superb manner. Shorter numbers by Bach, Schubert, Liszt, Lekeu and Strauss also pleased. The orchestra of one hundred gave the conductor perfect response. The weather was delightfully cool. C. B.

Vienna May Cancel Contracts

Word comes from Vienna that a bill empowering the management of the State Theatres, operatic and dramatic, to annul all existing unexpired contracts between stars and the management, has been introduced into the National Assembly by the government and which would authorize the annulment of the contracts within thirty days of its passage. By this means the government would reduce the salaries of the stars to the level fixed by the Austro-German salaries convention. Among the stars affected are Jeritza, Lehmann, Piccaver and Slezak, all of whom have protested.

Ruffo Leaves Buenos Aires Suddenly

Titta Ruffo, baritone, suddenly terminated his engagement at the Colon Theater in Buenos Aires without explanation, according to a cabled report, and left at once for Genoa. Out of the twenty scheduled appearances he sang only six. It is known that he had not been well for some time.

Hofheimer Pupil Presents Her Pupils

On June 28, Ruth Stern, one of Grace Hofheimer's pupils, now a successful teacher in her own right, gave a musical audition of several of her piano pupils at her residence-studio at Lawrence, L. I. All the young pianists showed excellent training in a varied program of classics and moderns.

Reddick Resigns From New York Opera Comique

William J. Reddick, who has been musical director of the Little Theater Opera Company, now known as the New York Opera Comique, has resigned from that organization. His successor has not been named as yet.

A Change of Concertmasters

Nathan Abas, San Francisco violinist, is the new concertmaster of the San Francisco Symphony Orchestra. He succeeds Mischel Piastro, who resigned to become concertmaster of the New York Philharmonic-Symphony, in place of Scipione Guidi, now the new concertmaster of the St. Louis Symphony.

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UP THE STREET

By Julian Seaman

Searching for something more sturdy to support my musical fancy the other evening, I twiddled the dials and fell heavily upon the neck of the Goldman Band. The semi-accurate inanities of the announcement having subsided, Mr. Goldman sailed bravely upon a Bach fugue, duly transposed and embroidered, a fugue which Mr. Perkins later identified as the organ fugue in A minor, translated by Albert Chiaffarelli, and descending to the key of C minor in the process. The result was a stiffly ornate pattern, which Mr. Goldman might have glossed with a little wholesome haste. But in beginning this peoration, I didn't mean to criticize Mr. Goldman and his experiments upon the Bach literature. I was far more interested in a tonal effusion by Henry K. Hadley, dedicated to Mr. Goldman, and composed especially for the band. This piece is called Zanzibar, for no apparent reason, and has to do with various processions and much arid noise. The whole I thought rather arid, yet the instrumentation is clever. The Negroid tinge is its only claim to distinction and I could not help but suspect that the procession must have trudged through somebody's back yard. Mr. Goldman and his men played it as well as it could be played, but the resulting applause was very moderate.

Reverberations are good for the soul, in any weather. F. C. Schang, of the Metropolitan Musical Bureau, lately gone Spanish before the big mingling with Columbia, writes me a letter concerning my recent remarks on the merry date war. Says Mr. Schang:

"I enjoyed your crack in last week's MUSICAL COURIER which, however, gives readers an erroneous impression. For the past ten years we have been using some forty dates a year at Town Hall. For the coming season, when the Sunday evenings were available, we took them, relinquishing Saturday and Sunday afternoons which we have held for years, so that the net result is that we have no more dates now than we have had in the past, and it is not true that we are holding any of our dates for the use of others. It is only natural that we should have the largest number of dates, as we have the largest number of attractions who regularly play Town Hall, as, for instance, Argentina, The English Singers, Harold Bauer, Onegin, Robeson, Segovia, Aguilar Lute Quartet, and others."

Which is one grand way of saying: "Tain't so!"

John Totten, who makes Carnegie Hall safe for musicians, wants all his little friends around him. So he has garnered a collection of photographs, duly autographed, of all the critics, actual and defunct, first and assistant, to grace the parterre walls of that emporium. So far the following visages are emblazoned in shameless prominence, as a delicate tribute to John's forbearance: Greta Bennett, Francis D. Perkins, Robert Brady, who now conducts, agitato, in advertising; Samuel Chotzinoff, Leonard Lieblich, and a few more. If any on this list haven't con-

tributed, they will be asked to do so, and most of them have done so already.

Several managers have been talking half-heartedly of whether the immortal box office could stand the strain of importing Jan Kubelik for a "farewell" tour. . . . The Chicago Opera, ever groping for distinction, reports a deficit of \$1,079,473, the worst since Mary Garden. . . . The delightfully unmusical Associated Press trumpets from Vienna that Maria Jeritzka had sung with an injured hand. What, again? And Rosa Ponselle is ill, and Covent Garden languishes in consequence. Where is the statuesque Leonora Corona, the Ponselle substitute? . . . Arnold Volpe, once of the Stadium, moved south to Central Park the other night to conduct the Goldman Band.

Leider Scores in South America

Frida Leider's South American debut on June 15 at the Colon in Buenos Aires as Fidelio in Beethoven's only opera was another triumph for this prominent soprano of the Chicago Civic Opera. Mme. Leider, who also is to sing Isolde, Brunnhilde in the Ring cycle, Kundry in Parsifal and other roles at the Colon, scored heavily with the Argentine public. From South America, where she remains until late September, Mme. Leider plans to sail immediately for the United States.

Volpe Conducts Guest Performance of Goldman Band

Arnold Volpe, whose name is closely associated with the founding of the Stadium concerts in New York, conducted a group of Beethoven numbers which made up the first part of the program of the Goldman Band on the Mall in Central Park on July 3. Mr. Volpe appeared at the invitation of Mr. Goldman. The numbers included the Andante and Finale of the Fifth Symphony; The Heavens Are Telling; Country Dance and Overture to Egmont.

Mr. Volpe, who is conductor of the Miami Symphony, gave the numbers an inspiring reading.

Gluck's Orpheus to Be Given at Denison University

The Granville Festival Association of Denison University, Granville, Ohio, recently presented Gluck's Orpheus, with the Festival Chorus and the Denison Orchestra. Sherwood Kains was in the title role, Martha Dwyer sang Euridice, Frances DeLoe took the part of Amor, and Mildred Close that of the Celestial Spirit.

Sues for Alleged Copyright Infringement

A suit for damages has been filed in Federal Court in Trenton, N. J., by Gene Buck, president of the American Society of Composers, Authors and Publishers, and Leo Feist, Inc., of New York, against Club Lido, Inc., of Sea Girt, N. J., alleging violation of copyright on the song, Love Is Like That.

Knoch to Conduct in Vienna

Ernest Knoch, well known conductor, is spending the summer in Munich. He has been invited to conduct three concerts with the Vienna Symphony Orchestra, the first on July 15, with Juliette Lippe as soloist.

Chicago Opera Report

(Continued from page 5)

fifty-three performances, making the total number of performances given during the year covered by this report 142. The tour included Boston, Pittsburgh, Louisville, Memphis, Tulsa, Dallas, San Antonio, Los Angeles, San Francisco, Portland, Seattle and Lincoln, Nebr. Sixteen performances were given in Boston; seven each in Los Angeles and San Francisco, and from one to four performances in each of the other cities included in the tour. Owing to the business depression prevailing at the time, the tour sustained a loss, but this loss will be borne by subscriptions and will not fall upon the guarantors to whom this report is addressed.

"Preparations are now being made for the 1931-32 season, which will open in Chicago on November 2, 1931. The roster of the company is not fully made up, but it is certain that the following principal artists will appear: Sopranos—Lotte Lehmann, Frida Leider, Mary McCormick, Claudia Muzio, Rosa Raisa, Maria Rajdl, Margherita Salvi, and Conchita Supervia (new); contraltos—Maria Claessens, Coe Glade, Maria Olszewska, Sonia Sharnova, Cyrena Van Gordon; tenors—Paul Althouse, Oscar Colcaire, Antonio Cortis, Charles Hackett, Rene Maisson, Charles Marshall, Tito Schipa; baritones—Rudolf Bockelmann, Cesare Formichi, Eduard Habich, Hans Hermann Nissen, Giacomo Rimini, Robert Ringling, John Charles Thomas, Vanni-Marcoux. Basses: Chase Baromeo, Edouard Cotreuil, Alexander Kipnis, Virgilio Lazzari.

"The conductors will be Emil Cooper, Charles Lauwers, Roberto Moranzoni, Egon Pollak, and Frank St. Leger, all of whom were with the company during the 1930-31 season. Isaac Van Grove has also been engaged as conductor, and the stage director, Dr. Otto Erhardt, has been re-engaged."

OBITUARY

EMMA THURSBY

Another of the old school of singers has passed on. Emma Thursby, who was internationally famous as a concert and oratorio



EMMA THURSBY AND HER SISTER

artist about fifty years ago, died at her old home on Gramercy Park in New York City, on Independence Day at the ripe age of eighty-six years.

Miss Thursby began her career as a choir

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singer in Plymouth Church, Brooklyn, N. Y., in 1875, when Henry Ward Beecher was the pastor. Later, she went to the Broadway Tabernacle, and soon became famous as a coloratura soprano, being subsequently engaged for a series of concerts in Europe.

Despite her great love of opera, strangely enough she never appeared on the operatic stage. Perhaps this was largely due to the fact that she had first made a reputation for herself in oratorio.

In her appearances abroad, Miss Thursby sang for several royal families. It is said that Kaiser William remarked that he had always believed the German national anthem was the most beautiful one in the world until he had heard Miss Thursby sing The Star Spangled Banner. After her public career, Miss Thursby settled down in New York City, in the same Gramercy Park home where she died, having devoted her last years to teaching. Among her most prominent pupils was Geraldine Farrar.

Funeral services were held at her home, the Rev. Dr. J. Elmer Frasee, assistant pastor of the Plymouth Church, officiating.

She is survived by her sister, Ina, and a brother, Louis I. Thursby.

REV. E. S. WIERS

The Rev. Edgar Swan Wiers, of Montclair, N. J., pastor of Unity Church of that city, died, June 30, after a major operation. Dr. Wiers had been for twenty-five years officiating minister of Unity Church, which he developed from a small parish to an extensive congregation. He was a leader in his community and state in many branches of welfare work. He was one of the best known local managers in the country. Among the many famous artists and musical attractions introduced to Montclair through the enterprise and love of music of this man, and which gave Montclair the reputation of being one of the foremost musical centers of the east, were the following:

Jeritzka, Ponselle, Rethberg, Tibbett, Schipa, Homer, Kreisler, Galli-Curci, Rachmaninoff, Farrar, McCormack, Padewski, Bauer, Casals, Thibaud, Heifetz, Elman, Gabilowitsch, Zimbalist, Onegin, Robeson, Hayes, Argentina, Don Cossacks, English Singers, Iturbi, Spalding, Crooks, Thomas, and many others.

Dr. Wiers was fifty-eight years old. He graduated from Adelbert College, now Western Reserve University, and subsequently studied at Harvard Law School and Union Theological Seminary. He was ordained a Unitarian pastor in 1900. Surviving are his widow, Mrs. Luella McClure Wiers, and a sister, Mrs. Raymond E. Watts.

GEORGE GALLENZ

George Gallenz, a rather remarkable boy organist of St. Mary's Catholic Church in Pittsburgh, Pa., and only sixteen years of age, died suddenly while on his way home from the church on July 5.

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THE PIANO

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William Geppert

Curious revelations have come to the writer during his present travels around the country particularly as regards the handling of refrigerators by piano dealers. There is a remarkable history back of the refrigerating factor that the piano dealers have had to face from time to time. Beginning with the piano player there arose that great, big word "service." Then followed the talking machine, which also had a service performance present, but to a very limited degree as compared with the piano player. Then the radio stepped into the limelight of the piano dealer's ken, and this word "service" assumed tremendous responsibilities and expense. Now comes the ice refrigerator which also presents a tormenting appeal for service.

Piano dealers, who have attempted to assume these various adjuncts to what we term the "straight piano," never seem to have taken up the service question with any serious effort toward a solution of the giving of service. Manufacturers seemingly produced products that excited the service problem. With the ice refrigerator, so the writer discovers, comes the service problem that probably is more irritating just at this time than was the service overhead during the early days of the radio. It was told to the present writer that one large house in the West had ninety-seven calls for service for one certain make of refrigerator in one week. This, it will be seen, averaged something like twenty a day for the working week. Just how many calls were received for service for other makes no record was attempted. The house giving this information promptly dispensed with that particular make of refrigerator.

This presents the fluttering name value of refrigerators like unto that presented by the radio, and, going back still farther, by the talking machines and the player pianos. For many years this paper has bitterly fought the stencil, and it is this name value that now presents itself in connection with refrigerators, as it did with the other products, that the piano dealers have had troublous days and nights about in the past. There is probably just as high a percentage of stencils made in refrigerators, even though the ice machines are today comparatively in their infancy, and, like the radio, there will come that perplexing anxiety of the housewife to solve the problem as to which of the names that are designated as the "best" really is the best.

Along with these troubles as to service, there comes that perplexing question as to whether the ice refrigerating machines present any profit under existing circumstances. Piano men have not studied the service question as they should. They have gone through all of these "side lines" since the days of the bicycle. The old timers can recall how piano dealers went into the business of selling bicycles. A machine shop always was necessary, and probably with more inventory in the fitting up of a repair department than was necessary in the ordinary repair department for pianos.

There is no record as far as the writer knows that would indicate that dealers made any money out of bicycles. We can come on down through the decades since the bicycle and in every one of the side-lines where service was necessary there was that struggle aimlessly towards the end of solving the service problem. The piano player had to follow through this lack of ability to give service. The piano dealers who are handling refrigerators now are faced with this question of service, and in many makes of refrigerators this service problem is eat-

ing up all the profits and making calls on the assets of the piano department.

As an illustration, the writer listened to a piano salesman endeavoring to sell a refrigerator over the telephone. Evidently he had had one or two visits from the housewife, and his talk opened a situation that had not been apparent, even though the refrigerator had presented many phases that recalled the differences in the past. This salesman was endeavoring to sell an electrical refrigerator that carried a name that is not found in the advertising of what we term the "one name" manufacturers. Evidently the name was supplied by the manufacturer at the suggestion of a piano dealer.

The regular price of the refrigerator quoted by the salesman to the prospective customer was \$325, but it was being offered for ten days at \$205. Now comes the startling phase of this proposition. There was an offer made of \$25 for the "old ice box," and this brought up one of the difficulties of handling the second-hands that has always been a problem with the dealers. This offer of \$25 for the "old ice box" brought up the question as to what a dealer could do with the old ice boxes. When the dealer was asked what he did with them he simply said that they were broken up and thrown away. One can visualize in the near future piles of old-fashioned ice-boxes, heaped up in the dumps of the larger cities much like the piles of trade-in automobiles.

Again here is presented a phase of ice refrigerating selling that is to be found throughout the country, and the price cutting is going to do for the ice refrigerators just what price cutting has done to the radio. This makes it evident that there is an over-production in ice refrigerators, and with it all comes that name value problem that is of such fundamental strength in the building up of a business to profitable bases.

One can find all kinds of names upon refrigerators, and one begins to realize that the one-name refrigerators of standard quality are having a contest in overcoming the selling of cheap refrigerators, just as did the piano dealers with the radios, with the talking machines, with the player pianos, and all other side-lines that they have undertaken to sell on the instalment plan.

The arguments of the piano salesman to the housewife he was talking to in this case was very much along the lines that the average piano salesman indulges in when he starts to "knock" another make of piano. The housewife evidently mentioned one make of refrigerator, and then this piano salesman arose in wrath and declared that every day they were trading that make of refrigerator in for his stencil refrigerator, and if she wanted one of that kind he would sell

her one for \$75 that had been in use only eight months.

Then followed a lot of technical talk, such as piano salesmen at times indulge in, which brought to mind an important factor in the piano business. Does this departure from the piano selling to that of refrigerator selling affect the sale of pianos? Dealers must realize that unless the salesmen's minds are concentrated upon the piano they can not make the sales that they could or should make.

A piano dealer probably will show the number of refrigerator sales his salesmen have made,—but ask him how many pianos have been sold during this same time by these same salesmen, and he will stutter and be amazed that this point should enter into the argument. It does, however, enter into the argument.

Let the piano dealer add the overhead as to service, the loss in piano sales made through the disturbing influences of refrigerator talks and looking after prospects, and he will find, if he will compare his sales with that of a real piano dealer who sticks to pianos, that he has shaved off all the profit that the overhead of his establishment demands.

Refrigerators do not look nice in a piano store. In one of the stores recently visited by the writer the ice refrigerators were stuck up between pianos and looked like caskets. It gave a somber appearance to the piano warerooms, when, in fact, every effort should have been made to create an enjoyable atmosphere through the displaying of the pianos and decorations that may be indulged in for the walls, etc.

It may be that there is money in the selling of refrigerators by piano dealers. At the recent convention in Chicago one of the executives of a big piano enterprise was asked if his house had made any success in selling refrigerators. He jumped up and announced in a loud voice with four exclamation points after it, "NO!" At once, one after the other, men representing three of the leading houses, combatted this and said that each house had made "big money" with refrigerators.

It would be interesting to go through the sales of these prominent houses, taking up the question of service and other costs incident to selling, and then estimate how many more pianos could have been sold by these organizations if they did not have the refrigerators to disturb the piano operations. One can hear each representative of these three principal houses replying to such a proposition with the old worn, threadbare statement, "You can't sell pianos anyhow," and yet the writer can point to dealers who have reconstructed overheads, reduced their inventories, forced their collections, and paid attention to selling, and who are now making more money than they did when they sold 100 or 200 per cent more pianos during the "good old times."

The influence of a side-line in piano selling is one of very dangerous potentialities. The dealers should look into such products that have nothing to do with music and approach such a venture with cat-like steps. Anything pertaining to music in the way of musical instruments that does not require service can do no harm to a piano store, if each department is made to stand upon its own intake and outgo, paying its proportion of the rental and all other things pertain-

ing to overhead, and is held accountable for the profit and loss that comes through the business done in each department. There may be dealers making money out of refrigerators, but the writer believes that those dealers who claim such profit have not taken into consideration the service problem.

Newspaper Comments

As there have been numerous comments made upon the viewpoint of the daily press regarding the piano, the following may be of interest to those who want things said about the piano, whether they be true, untrue or what-not. The recent presentation of the statement that more grand pianos were manufactured during the past year than ever in the history of the piano, stands out as something to cause the piano men to smile inwardly, if not outwardly. Here is one taken from a Western daily paper:

Everything Is Relative
THE PIANO COMES BACK
—headline.

After the crooning and other crimes you hear via the radio, a kid practicing the scales will probably sound like heavenly music.

Here is another one that presents a very large black question mark. It may be that Leonard Lieblich, Editor-in-Chief of this paper, now on his yearly tour of musical Europe, can give the desired information as to just what is meant by the following editorial taken from another daily:

If all the piano keyboards that Paderewski has wrecked were placed end to end, it would be just too bad.

Piano men may say that linking the name Paderewski with pianos is a good thing for the piano. It is. But why try to make a joke of it? It certainly is not any joke to Paderewski, and certainly it is no joke to those who are fortunate enough to listen to the great pianist who at his age is astonishing even those who heard the master when he made his first tour in America in 1873. Paderewski's piano is as well known as Paderewski, for in this country he has always played the Steinway piano. To say Steinway, means piano, and to say Paderewski also means piano.

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SUZANNE KENYON,

who is a songbird who flies as well as sings. Here she is patting the nose of the plane which the Skyways Ltd. placed at her disposal during her recent concert tour in Canada. This photograph was made at the Toronto flying field. (Alexandra Studio photo)



LISA ROMA,

soprano, head of the opera department of the University of Southern California, who, at the personal invitation of the composer, will sing the title role in Max von Schilling's new opera, *Mona Lisa*, in Berlin this summer. Miss Roma recently sailed for Germany. A native American, this artist has studied at the University of Sorbonne, Paris, and made her debut at the Staatsoper, Berlin, under the direction of Mr. von Schilling. Miss Roma has appeared with the Philadelphia Grand Opera Company and assisted Maurice Ravel in concert work. She will return to California in time for the opening of the university fall term.



ELEANOR R. SCHWARTZ,

daughter of Cantor and Mrs. Jacob Schwartz of New York, who was graduated from Hunter College, June 17. Miss Schwartz, who is just eighteen, was the youngest member of the graduating class. She has been especially interested in law and psychology and participated in extra-curricular school activities. Besides her academic work, Miss Schwartz has been active in several young people's organizations and is an accomplished pianist. Cantor Schwartz is affiliated with Congregation B'nai Jeshurun, New York, and is the director of the Institute of Hazanuth and a well known composer of Jewish music.



ETHEL DENNIS KOCZAK,

the seventeen-year-old gold medal winner for the season 1930-31 in the Junior Girls' voice division of the New York Music Week Association's annual contests. Miss Koczak scored 91 7/15% in voice and 98% in theory. This young artist was born in Wallingford, Conn., where her parents, Mr. and Mrs. John Koczak reside. Since coming to New York one year ago, she has studied singing with Miss Gelling. The inscription on the photograph reads as follows: "To my dear Teacher, Hilda Grace Gelling, with deep appreciation for her kind guidance in my studies. Ethel J. D. Koczak."



HANS KINDLER,

eminent cellist, photographed in the meadows in Holland. Mr. Kindler recently gave a recital in Paris, at which time his program contained two American compositions by Howe and Chassins which had never been heard before in that city. He was scheduled to play in the French capital again on July 2 and then to leave for London to play for the British Broadcasting Company and give a recital. After the appearances in London Mr. Kindler will have a tour in Holland. He will return to America in September to begin rehearsals in Washington with his New National Symphony Orchestra.



PROF. JOHN FORSELL AT HIS STEINWAY PIANO.

Prof. Forsell is the managing director of the Grand Opera in Stockholm, Sweden. For a number of years the Steinway piano has been the choice of the opera company, twenty-five grands being in use there.

MUSICAL COURIER

Weekly Review OF THE World's Music



Edward Johnson as Peter Ibbetson

This year the tenor will celebrate his tenth anniversary with the Metropolitan Opera Company, and his sixth season with the Ravinia Opera.

